

THE
ROYAL COLLECTION
OF
PAINTINGS



WINDSOR CASTLE
1906







THE ROYAL COLLECTION OF PAINTINGS

VOL. II.

WINDSOR CASTLE

THE ROYAL COLLECTION
OF
PAINTINGS

AT
BUCKINGHAM PALACE AND WINDSOR CASTLE

VOL. II.

WINDSOR CASTLE

EIGHTY PHOTOGRAVURES

WITH AN

INTRODUCTION AND DESCRIPTIVE TEXT

BY

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INTRODUCTION.

INTRODUCTION.



THE first portion of this work was devoted to a selection from the Royal Collection of pictures at Buckingham Palace. This second portion contains a selection from the pictures now at Windsor Castle.

Windsor Castle has been a royal residence since the days of William the Conqueror, but however great the interest of its buildings may be historically, it was not until the reign of Charles II. that the royal Lodgings in the Castle were at all richly furnished or decorated for actual use by the king.

The treasures of art collected by Charles I., were for the most part concentrated at Whitehall Palace, until the regrettable dispersion of this priceless collection under the Commonwealth. As a considerable part of Charles I.'s collection, without, however, some of its most precious jewels, was recovered at the Restoration, Charles II. removed some of the pictures to Windsor Castle, which was now re-decorated internally, such artists as Verrio in painting and Grinling Gibbons in carving being appointed to assist in the decorations, and this work of decoration was carried on under James II., William III., and Queen Anne.

The first catalogue of pictures at Windsor Castle was that made at the end of James II.'s reign in 1688 by William Chiffinch. Some of the pictures therein catalogued still remain at Windsor Castle, such as the renowned paintings

by Sir Anthony Van Dyck. But during the reign of William III. many changes were made in the arrangements of the royal collections. The two disastrous fires at Whitehall Palace contributed to the inclination of William III. to remove the royal residence to Kensington Palace and to Hampton Court, the more important paintings being duly transferred to one or other of these palaces.

Neither George I. nor George II. paid much heed to Windsor Castle. George III., on the other hand, contracted a dislike to both Kensington and Hampton Court, and transferred his affections to Windsor Castle and Kew Palace.

The royal Lodgings at Windsor Castle were so unfit for domestic life that the King and Queen and the royal family were compelled to live in a house just outside, as described by Miss Burney in her 'Diary.'

It was left, therefore, for George IV. to transform the Castle, both externally and internally, into that truly regal residence of which the country is now so justly proud. The changes date from 1824, when Jeffry Wyatt's designs for remodelling the royal Lodgings were accepted by the King, to be completed in 1828, the whole renovation of the Castle taking a few years longer.

At the same time Buckingham House, then called the Queen's House in St. James's Park, was being renovated by Nash, and the pictures therein were removed to Kensington. The royal

palace at Kew was also abandoned, and the private collection formed there by George III. and Queen Charlotte was drawn upon to furnish the new rooms and corridors at Windsor Castle. George IV. did not live to see the complete re-arrangement of the collections in Windsor Castle, which was continued under William IV. It was in William IV.'s time, about 1833-1835, that a great many of the pictures stored at Kensington Palace, which had fallen into disuse as a royal residence, or at Kew Palace, were, if not required for the adornment of Buckingham Palace or Windsor Castle, removed to Hampton Court Palace for better convenience. The public were then for the first time admitted to see a part of the royal collection of pictures.

Windsor Castle, at the accession of Queen Victoria, became the most important residence of the Sovereign, since Her Majesty preferred it as an official residence to Buckingham Palace. After Her Majesty's marriage to H.R.H. Prince Albert, much was done to re-arrange and re-decorate the private apartments in the style and fashion then prevailing. The State apartments remained in much the same condition as they were left by William IV.

After the lamented death of the Prince Consort at Windsor Castle in 1861, little change to speak of was made in the arrangement of the pictures and works of art at Windsor Castle, for the reasons stated in the Introduction to the first part of this work. The public,

however, were allowed access, during the absence of the Court, to the State apartments.

The accession of King Edward VII. was, however, the signal for a complete re-arrangement of all the works of art throughout the Castle. New ideas and a better appreciation of the immense value of the pictures, china, bronzes, and furniture which were to be found in the Castle were the cause of many works of art being brought to light which had lain for many years unobserved, or which, through the caprices of fashion, had been compelled to take a secondary place. Under the personal superintendence of the King, both the State apartments and private apartments have been re-arranged. Pictures and works of art were transferred to or from Buckingham Palace or Hampton Court, until a suitable arrangement has been arrived at, whereby both the official residences of the Sovereign in London and at Windsor have been made worthy of the British Crown and the British Nation.

As the public have been liberally admitted by His Majesty's command to see the State apartments in Windsor Castle as often as circumstances permit, a constant stream of sightseers has testified to the improvements carried out under His Majesty's care and supervision.

The following limited selection of reproductions from the principal paintings at Windsor Castle has been made so as to illustrate the extent and value of the collection as at present arranged.

WINDSOR CASTLE,
March, 1906.

LIONEL CUST.

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HEINRICH VON ANGELI.

(Born 1840.)

PORTRAIT OF HER MAJESTY QUEEN VICTORIA, 1899.

(Canvas, 46½ by 35½ inches.)



HER late Majesty, Queen Victoria, was very particular in the choice of a painter to paint portraits of Her Majesty herself and the members of the Royal Family. To paint portraits of a ruling sovereign is a special branch of art in itself. More than a mere likeness, more than a merely good piece of painting is required, and the most admirable of painters may find himself in difficulties when called upon to undertake this particular duty. Painters like Allan Ramsay and Sir Thomas Lawrence may succeed where Sir Joshua Reynolds, Sir David Wilkie or George Frederick Watts may fail. It is a matter of temperament rather than a matter of skill and artistic merit. It is evident that Queen Victoria did not find the painter to suit her views among the ranks of her own subjects. Up to the time of Her Majesty's marriage several English painters had the honour of drawing or painting Her Majesty's portrait. Their success may be gauged by the fact of the more satisfactory likenesses being those taken by that somewhat mediocre artist

Sir George Hayter. After Her Majesty's marriage to H.R.H. Prince Albert, the royal couple found a painter suitable to their taste in Franz Xaver Winterhalter, a skilful, if somewhat flashy, practitioner of the art of portraiture. In later years Her Majesty found the painter best suited to Her Majesty's views in Heinrich von Angeli, a Hungarian painter at Vienna, whose art is most certainly more vigorous in treatment, more dramatic in presentment, than that of his predecessors in the royal favour. If it is difficult for an artist to accommodate himself to the exigencies of a royal sitter, it is as difficult for a Sovereign, especially for a Queen, to be subjected to any artist, as a trial of his skill, especially if he should not happen to be sympathetic. Having once tested Angeli's power of understanding and committing to canvas the portraiture of the Queen-Empress, Her Majesty was with difficulty persuaded to sit to any other portrait painter. The exigencies of the situation were such as to display Angeli's skill, rather than the full strength of his art. In 1899, however, when Queen Victoria completed the eightieth

year of her age, Her Majesty was persuaded by the members of the royal family to sit for yet one more portrait. Angeli was on this occasion equal to the opportunity presented. Whereas on former occasions he was called upon to depict the Sovereign, he was now able to paint Queen Victoria, not only as the aged and beloved mother of her children, but also as the revered and equally beloved mother of her people. Worn with age and the cares of State, the Queen sits in quiet, pathetic dignity,

her task performed, resting on the love and gratitude of her subjects, and meditating as it will seem on the immortality which was to be Her Majesty's reward.

By special permission of Queen Victoria, a full-sized copy of this portrait, executed under Professor von Angeli's own supervision, has been placed in the National Portrait Gallery. The original portrait now hangs in the private sitting room of Her Majesty Queen Alexandra, at Windsor Castle.



HEINRICH VON ANGELI.
PORTRAIT OF HER MAJESTY, QUEEN VICTORIA, 1899.

Henry 16. 18. 19.



SIR ANTHONY VAN DYCK.

(1599-1641.)

CHARLES I. AND HENRIETTA MARIA, WITH THE PRINCE OF WALES AND PRINCESS MARY.

(*Canvas, present dimensions, 147½ by 108 inches.*)



HERE is no need to dwell upon the illustrious connexion between Sir Anthony Van Dyck, as Court Painter, and Charles I., as King of England. It reflected with equal glory on both sides, for the painter, as the crowning point of his career and the seal of his immortality, and for the king, as establishing that romantic type of characteristic likeness, which has woven for Charles I. a garland of emotional and inexhaustible sentiment.

Van Dyck arrived in England in 1632, and from April 1 to May 21 was the guest of Edward Norgate. He then received from the King a residence in the Black Friars near the river, in addition to an apartment in the royal palace at Eltham in Kent. The King and Queen lost no time in employing him and doing him honour. On July 5, 1632, Van Dyck received the honour of knighthood at St. James's Palace, as 'principalle Paynter in ordinary to their Majesties.' On August 8 following, a Privy Seal Warrant was issued for payment, 'Whereas Sr Anthony Vandike hath by O^r Command made and P^{re}sented us wth divers pictures,' the list of pictures including 'One greate peece of O^r royal self, consort and children, 100 li.' This picture is without doubt the family group here reproduced. It is one of the first

portraits of the King and Queen from Van Dyck's brush, and shews them in the heyday of their splendour and happiness. By his consummate art and his courtier-like gallantry, Van Dyck has as it were transfigured the royal pair.

In this picture the royal pair are in the gayest of robes, the King in a slashed dress and silk mantle, still wearing the short stiff falling ruff, which is seen in his portraits by Mytens; the Queen in light amber-coloured satin with a lace *fichu* tied with blue bows, and lace ruffles below the elbows. By the King's right knee stands the boy-prince Charles, in green velvet, who was born on May 29, 1630, and on the Queen's knees, supported by her mother, stands the infant princess Mary, who was born on November 4, 1631. Between the King and Queen at their feet are two dogs, one jumping up against the Queen's silk skirt. In the background behind the King is seen a view of the Thames towards Westminster.

This great painting was originally placed in the Palace of Whitehall, in the Long Gallery towards the Orchard, and is catalogued for Charles I. by Vanderdoort in 1639, as 'No. I. IMPRIMIS Done by Sir Anthonie Vandike Y^r M. and Queen, Prince,

and Princess Maria, all in one piece, intire figures so big as the life, whereby in a landskip Westminster painted, and one of the Queen's little dogs by. Paynted open reiht light in a carved and some part gilded frame, 9 ft. 8 by 8 ft.'

When by order of the Commonwealth Charles I.'s collection of paintings was appraised for sale in September, 1649, this picture was among those in the custody of Mr. Henry Browne, Wardrobe Keeper of Denmark House, as Somerset House was then called, whither the pictures seem to have been removed from the various palaces for valuation. It was among those 'out of ye Beare Gallery and some of Privy Lodgings at Whitehall,' and it was described as 'The Great peece of Vandyke being very curiously done,' valued at £60, and disposed of 'to Mr De Crittz and others in ye 14th Dividend.' Two years later the picture appears again in an Inventory of Pictures at Somerset House, which came from Whitehall and St. James's, and is described as 'The King Queene Prince and Princesse (by Vandyke), sold Mr De Crittz and others in a Dividend and aprised 23 Oct. 1651,' the value however being raised to £150.

It is possible that this picture was never really handed over to Emanuel De Critz, the King's Sergeant-painter here referred to, but was retained by the Protector and his immediate followers to adorn the Privy Lodgings at Whitehall, De Critz and his fellow-purchasers having been 'great sufferers by the late Genl. Cromwell's detaining thereof.' This picture does not appear to have been in the possession of Emanuel De Critz at the Restoration. In August, 1661, however, there appears among the pictures recovered by Colonel William Hawley for the King and handed over to Thomas Chiffinch, the Keeper of the King's Collections, 'The King and Queen's picture wth ye prince by him and the

princess in ye Queen's armes being a large peice done by Anthony Van Dike.' The picture then resumed its place at Whitehall, from whence perhaps it had never really been removed, and in April, 1667, was hanging in the 'Matted Gallery,' where Samuel Pepys saw how 'a young man was most finely working in Indian inke the great picture of the King and Queen sitting by Van Dyke; and did it very finely.'

In 1688 it is catalogued by William Chiffinch among the pictures belonging to James II. at Whitehall in the Store Room between the Gallery and Banqueting House, as 'By Sir Ant. Vandyck. A large piece of King Charles the First with his Queen sitting, the Prince and Princess Mary in the same piece.' On April 9, 1691, a disastrous fire occurred at Whitehall, which burnt out all the buildings over the Stone Gallery at Whitehall to the waterside. The pictures were saved and removed to William III.'s new palace at Kensington, where they narrowly escaped destruction by fire a second time on November 12 of the same year. From that date the picture remained at Kensington Palace until the days of George IV., when it was removed to Windsor Castle.

During its vicissitudes this great painting has altered considerably in size, which is not surprising, if it be supposed that it was cut from its frame on alarm of fire, not only once, but possibly twice. Again at Kensington Palace it was evidently enlarged to enable it to hang as a pendant to the great equestrian portrait of Charles I. on a white horse.

Several copies or repetitions of this well-known group are known to exist. Of these the most remarkable are that at Chelsea Hospital, purchased about 1700 from Henry Ireton; that at Goodwood, purchased in 1792 from the Orleans Collection; and that now at Chatsworth, formerly among the Earl of Burlington's pictures at Chiswick.



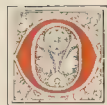
SIR ANTHONY VAN DYCK.
CHARLES I. AND HENRIETTA MARIA, WITH THE PRINCE OF WALES AND
PRINCESS MARY.



SIR ANTHONY VAN DYCK.

CHARLES I. ON A WHITE HORSE, WITH M. DE ST ANTOINE.

(*Canvas, 145 by 106 inches.*)



ONE of the most important and the most familiar portraits of Charles I. by Van Dyck shows the King riding on a white horse under an arch, attended by an equerry on foot. The King is in armour, with broad lace collar, and the sash of the Order of the Garter over his left shoulder, with the jewel or 'George' on his right hip. He is bareheaded, and grasps with his right hand his *baton* of command, which he rests on his saddle-cloth. By the side of the horse stands M. de St Antoine, his equerry, in a red dress, carrying the King's helmet. The horse is richly caparisoned in scarlet and gold. Over the arch is festooned an olive-green curtain, looped up on the left to show a fluted pillar, on the base of which is the date 1633. Below the column is a large shield with the royal arms of England surmounted by a crown.

The date of this portrait shows that it was one of the earliest portraits of Charles I. painted by Van Dyck. It was perhaps one of the 'Nine pictures of Or Royall Self and most dearest consort the Queene lately made by him,' for which the painter received £444 in May 1633. The picture was hung at first in St. James's Palace, where it was seen in 1638 during the visit of the Queen's mother, Marie de

Medicis, by the Sieur de la Serre, who was one of her suite and noted that 'at one end of the three-sided gallery there is a portrait of the King in armour and on horseback, by the hand of the Chevalier Vandheich, and to tell the truth, his pencil in preserving the majesty of the great monarch has by his industry so animated him, that if the eyes alone are to be believed, they would boldly assert that he lived in this portrait, so striking is the appearance.'

The picture was still in St. James's Palace in 1650, when it was appraised by the Commissioners of the Commonwealth at £200, and sold, as it would appear, to Sir Balthasar Gerbier.

It is difficult to follow the fate of the King's pictures during the years that elapsed between the King's death and the restoration of his son as Charles II., in 1660. The picture then appears to be still at St. James's Palace, whence it had probably never been removed, but to have been then the property of Remigius van Leemput, as 'The King upon a white-hors, with Sir Anthony holding a head-peese.' The story that Van Leemput took it to the Netherlands and tried without success to dispose of it there, probably refers to one of Van Leemput's own copies, that he tried to pass off as

original. It was evidently recovered from Van Leemput, as it appears in the catalogue of James II.'s collection as 'By Van Dyck—King Charles on Horseback, Mons^{re} St Antwaine by him.' In William III.'s reign it was removed to Kensington Palace and hung in the gallery, and in the time of George I. it hung in the 'Painted Gallery at one end, opposite the piece of Charles I., and his Family.' When Windsor Castle was altered and re-furnished by George IV., this picture was removed thither, where it now hangs.

The idea of this great painting is clearly adapted from the beautiful equestrian portrait of Anton Giulio, Marchese di Brignole-Sale, in the Palazzo Rosso at Genoa, painted by Van Dyck during his residence in that town about 1625. Studies of a white horse, resembling the horse in this portrait and that of Charles I., are in the Dulwich collection and the collection of Earl Brownlow. There are original drawings for the picture of Charles I. and the horse in the British Museum, and a completed sketch in colours in the Steengracht collection at The Hague. In 1634, when Van Dyck went to Brussels, he adopted the same composition for his great equestrian portrait of François de Moncada, Marquis d'Aytona, Commander-in-Chief of the Spanish Forces in the Netherlands, which is now in the Louvre at Paris.

M. de St Antoine, the equerry in the picture, was originally sent over to England by Henri IV. of France, with a present of six horses, to James I. on his accession. He became riding-master and equerry to Henry, Prince of Wales, after whose death he entered the service of Charles I. In this picture St Antoine wears a ribbon and jewel of some order,

the resemblance of which to the jewel of the Saint Esprit has given rise to a curiously erroneous impression, that the person represented was the Duc d'Epemon.

Few pictures by Van Dyck were so frequently copied as the portrait of 'Charles I. on a White Horse,' but no one of these repetitions or copies can be ascribed to the hand of the master himself. The most authoritative is probably the repetition at Hampton Court Palace, which seems to have been in that palace continuously since the days of Charles I. himself. It was there in 1649, when the King's collection was dispersed, and is entered in the inventory for appraisement as 'King Charles on Horseback, by Vandyck, valued at £40, sold to Mr. Boulton y^e 22nd Nov^r 1649 for £46.' It will be noticed that the value of the portrait is five times less than that of the original picture at St. James's Palace, as then appraised. The painting at Hampton Court is slightly smaller in size than the original, to which it in no way approaches in merit.

Of the numerous repetitions to be found in the mansions of the nobility may be noted that at Warwick Castle, formerly in the Waldegrave collection; that belonging to the Hon. William B. Warren Vernon, at Staplefield, Notts, formerly in the possession of the Byron family, at Newstead Abbey; and that at Apsley House, which was purchased in Spain by Earl Cowley. As the original picture was in 1660 found in the hands of Remigius van Leemput, one of Van Dyck's most skilful assistants and copyists, some of the copies may well be the work of van Leemput. A copy in the Middle Temple Hall is attributed to Sir Peter Lely.



SIR ANTHONY VAN DYCK
CHARLES I. ON A WHITE HORSE, WITH M. DE ST. ANTOINE.



SIR ANTHONY VAN DYCK.

(1579-1641.)

PORTRAIT OF CHARLES I. IN ROBES OF STATE.

(Canvas, 97½ by 60 inches.)



HIS fine portrait of the King was painted by Van Dyck in 1636, and signed by the painter with the monogram C.R. crowned, and *Anto^o Van Dyck Eques fecit.* In this portrait the dignity of the King is perhaps better set forth than in any other.

The King stands at full length in robes of state, dressed in a tunic of purple velvet, trimmed with gold lace and lined and bordered with ermine. Over the shoulders is a tippet of the same material, over which is the chain and jewel of the Garter, and from the shoulders falls a long velvet mantle lined with ermine. He wears white silk stockings and shoes with large gold braid rosettes. His right arm rests on his hip with elbow akimbo, his left rests on the hilt of his sword. The head is admirably painted with that fateful look which Van Dyck bestowed upon his royal sitter.

This portrait, curiously enough, does not appear in Vander Doort's catalogue of Charles I.'s pictures, and cannot be identified with certainty among the pictures appraised by the Commonwealth. It may have been painted as a State portrait and as a national possession. It first appears for certainty in the catalogue of the pictures at Hampton Court Palace in the reign of Queen Anne, 'In the Drawing Room, No. 12, by Vandyke, King Charles the First at length, over the chimney in robes.' It remained at Hampton Court until the completion of St. George's Hall at Windsor Castle, when it was transferred there to complete the series of full-length portraits from James I. down to George IV. which adorn that hall.

There are many copies of this portrait, but no repetition which can be ascribed to the time of the painter.



SIR ANTHONY VAN DYCK.
PORTRAIT OF CHARLES I. IN ROBES OF STATE.



SIR ANTHONY VAN DYCK.

(1599-1641.)

PORTRAIT OF CHARLES I.

(BUST IN THREE POSITIONS.)

(Canvas, 32 by 39 inches.)



CHARLES I., as became an amateur of such culture and enthusiasm, was always desirous of obtaining some work of art executed by the leading artists of his time, both in his own country and on the Continent. No sculptor at that time was held in greater repute or shone with more brilliant renown than the Neapolitan, Giovanni Lorenzo Bernini, then in high favour at the Papal Court in Rome. Charles I. eagerly desired to have his bust made by Bernini, and as Bernini could not come to England or even execute the bust at all without leave of the Pope, Van Dyck was ordered, about 1637, to paint the bust of the King in three positions as a model for the sculptor to work from. The idea was not a new one, for Cardinal Richelieu had already had a similar bust in three positions, on the same canvas, painted by Philippe de Champaigne for the Italian sculptor Mocchi to copy in Paris, and Philip IV. of Spain sent his head, painted in three positions, though not on the same canvas, for the sculptor Tacca to work from in Florence.

A well-attested tradition records that Bernini, on seeing the painting, remarked on the expression of the King's face, saying *Ecco il volto funesto!* The bust was finished and despatched to England before October, 1638. Another well-attested tradition narrates that the King and his suite went to inspect the bust on its arrival, and that during their visit a hawk flew over their heads with a partridge in its grasp, some blood from whose wounds fell upon the bust and could not be removed. It was in October, 1638, that Nicholas Stone, the sculptor, interviewed Bernini at Rome, when that sculptor questioned Stone eagerly as to the general opinion in England on the bust of Charles I. Stone further records that he had made another bust of an Englishman from the life, as he wished people in England to know the difference between a bust taken from the life and one taken from a painting. Bernini spoke also of the impossibility of any bust in white marble being made so as to represent any person naturally.

The bust, for which Bernini received 1000 Roman *scudi*, was placed appa-

rently at Greenwich, and highly valued. During the Commonwealth it was valued at £800 and sold to Emanuel De Critz, in whose possession it was found after the restoration. It was then recovered and placed at Whitehall, where it was in its place at the time of the disastrous fire in 1697. As the bust has never been seen again since that date, it is probable that it was destroyed in the fire. One account, however, states very circumstantially that the bust, which stood over a corner chimney in one of the rooms, was taken away before the fire reached that room. No copy of this bust, unfortunately, had been made.

The painting by Van Dyck remained with the descendants of Bernini at Rome

until 1803, when it was purchased by Mr. Irvine for Mr. Buchanan and Mr. Arthur Champernowne, the latter of whom parted with his interest in the picture to Mr. Buchanan. It subsequently passed through the collection of Mr. Walsh Porter into that of Mr. Wells of Redleaf, from whom it was purchased in 1822 by George IV. and placed at Windsor Castle. It has been frequently exhibited.

The King is represented bareheaded, full-face in red dress, in profile to the right in black, and in three-quarters to the left in lilac pink. In his left ear he wears the pearl earring, which was given after his death to his daughter the Princess Royal and now belongs to the Duke of Portland, K.G.



SIR ANTHONY VAN DYCK.
PORTRAIT OF CHARLES I. (BUST IN THREE POSITIONS.)



SIR ANTHONY VAN DYCK.

QUEEN HENRIETTA MARIA.

(*Canvas, 43 by 33½ inches.*)



IF Charles I. owes some great part of the sentiment, which attaches itself to his career in history, to the brush of Anthony Van Dyck, his royal consort, Henrietta Maria of France, is even more indebted to the courtier-like skill of the great painter. Born in November, 1609, a few months only before the assassination of her royal father, Henri IV., at Paris, Henrietta Maria was only in the twenty-third year of her age, though the seventh of her marriage, when Van Dyck came to England as Court painter. According to contemporary accounts, the young Queen was not really beautiful, though possessed of great charm. One account, perhaps not unprejudiced, states that the Queen was short and dark, with one shoulder slightly higher than the other, and her teeth spoiling her mouth; but if the eulogies of poets and courtiers can be trusted, she had every perfection in charm and figure. Waller, writing on the portrait of the Queen by Van Dyck, says:

'Well fare the hand which to our humble sight
Presents that beauty which the dazzling light
Of royal splendour hides from weaker eyes,
And all access, save by this art, denies.'

But the eyes of courtiers are easily dazzled, and Henrietta Maria might

perhaps have exercised less power over the affectionate regard of posterity had it not been for the painter, Van Dyck. Perhaps the portrait of the Queen, drawn in words by Clarendon, will suffice:—'The King's affection to the Queen was a composition of conscience, love, generosity, and gratitude, and all those noble affections which raise the passion to the greatest height; insomuch that he saw with her eyes and determined by her judgment. Not only did he pay her this adoration, but he desired that all men should know that he was swayed by her, and this was not good for either of them. The Queen was a lady of great beauty, excellent wit and humour, and made him a just return of the noblest affections, so that they were the true ideal of conjugal attachment in the age in which they lived.'

At all events, the portrait by Van Dyck, here reproduced, is sufficient to refute those who would deny to Henrietta Maria the charm of beauty. It may possibly have been the first portrait painted of the Queen by Van Dyck, in which he sought to give the greatest possible satisfaction to his royal sitter and to the King, his master.

In this case it is probably identical with 'the one of our Royall Consort, at

half-length, at Twenty Poundes,' which is included in the first batch of portraits by Van Dyck, paid for by Charles I., in 1632.

The portrait is one of dignified simplicity, in which the painter's consummate skill is well displayed. The Queen stands by a table, seen to the knees, her right hand on the table by some roses and a crown, her left lightly grasping a fold of her dress, an action which later became a formula with Van Dyck. The Queen's dress is a symphony in white, white silk with silver embroidery on the bodice and the tabs, a white lace *fichu*, or *berthe*, over the shoulders, and soft white ruffles on the arms. This symphony of white is enhanced by a few cherry-coloured ribands and bows on the bodice, touching a note of harmony, which rings from the roses on the table to the rosy lips of the queen, and dies away among the pearls and cherry ribands in her dark auburn hair. Her hair, curled in light ringlets round her face, harmonizing with her dark red-brown eyes, contributes with the pink ribbons and the pearl ornaments to enhance the beauty and liveliness of the skin. Round the Queen's right wrist is a riband of black velvet passed through a ring with a large diamond in it, which, from its size, was probably taken from her husband's finger. The whole figure is set forth by a dark green curtain behind, and a green cloth on the table by her side.

It is evident that Charles I. was deeply

attached to this portrait of his wife, for in Vander Doort's Catalogue of 1639 it appears: 'Done by Sir Antho. Vandycke. Item, in the King's bedchamber, the Queen's picture in a white habit, to the knees, with 2 hands. So big as the life. In a carved and all-over gilded frame.' At the dispersal of the royal collection in 1649-51 it is difficult to trace this portrait among the other portraits of the Queen by Van Dyck, but it can safely be identified with the portrait entered in the catalogue of James II.'s pictures as 'By Vandyck—The Queen-mother's picture, at half-length.' Later on it was removed to Kensington Palace and finally to Windsor Castle.

The numerous repetitions of this charming portrait, all varying in some slight particulars, testify to the satisfaction which it gave to the King and Queen and their courtiers. Two of these repetitions, that which was lately in the collection of the Marquess of Lansdowne, K.G., and that which passed at the sale of the Blenheim Palace pictures into the collection of Lady Wantage, have been considered to be the work of Van Dyck himself. The Windsor version is, however, the only one which can with certainty be said to be entirely the work of Van Dyck's own hand. The painter used the same figure of the Queen in 1634 in the well-known double portrait, now in the collection of the Duke of Grafton, K.G., in which Charles I. is represented as receiving a wreath of myrtle from the hands of the Queen.



SIR ANTHONY VAN DYCK.
QUEEN HENRIETTA MARIA.




SIR ANTHONY VAN DYCK.

(1599-1641.)

PORTRAIT OF QUEEN HENRIETTA MARIA. (IN PROFILE.)

(*Canvas, 34½ by 28½ inches.*)

N a preceding article an account has been given of the bust executed by Bernini from the triple portrait of Charles I., painted for that purpose by Van Dyck. When this bust was received in England, it excited so much admiration that the Queen, Henrietta Maria, determined to have a similar bust made of herself. The Queen wrote herself in her own hand on June 26, 1639, to Bernini, saying how much she and the King, and all who saw it, admired the bust which he had made, and that she wished for a similar bust of herself of his hands, made from the portraits which her agent would bring to him. The portraits in question were ordered from Van Dyck, though they were not on this occasion to be on the same canvas. Three portraits were completed by Van Dyck, one full face and one profile in each direction. In the 'Memoire par sa Mag^{te} le Roy,' being Van Dyck's account for 1638-9 for pictures executed by royal commission, an account which is specially interesting, owing to the

charges having been amended, apparently by the King's own hands, the three portraits are entered as follows:

'La Reyne pour Mons^r Barnino 20*£*,'}

'La Reyne pour Mons^r Barnino 20*£*,'}
the charge being altered in each case to *£*15; and

'La Reyne envoyé à Mons Fielding 30*£*,' altered to 20*£*.

The first two entries refer to the two portraits now at Windsor Castle, and the third to the companion portrait, still remaining at Newnham Paddox in the collection of the Earl of Denbigh. It is uncertain if it was intended to send more than the first two to Italy for Bernini, but at all events the outbreak of the Civil War prevented the pictures from being sent to Italy at all.

In these portraits, especially in the profile portrait here reproduced, Van Dyck has evidently striven to be true to life, and to give the sculptor as much information as possible. Beautiful and delicate as the portrait is in colour and texture, the white skin and dress just set off by the pale blue ribbons on the breast, the portrait is hardly flattering,

though it gives a good idea of the charm and grace of the Queen. Two years later the Electress Sophia, not the most impartial of critics, was disappointed at seeing Henrietta Maria for the first time. She writes: 'Les beaux portraits de Van Dyck m'avaient donné une si belle idée de toutes les dames d'Angleterre, que j'estois surprise de voir la reine que je m'avois vue si belle en peinture, estre petite femme, montée sur son siège, les bras longs et secs, les épaules dissemblables et les dents comme des défenses lui sortant de la bouche; pourtant, après que je l'eus considérée, je lui trouvais les yeux très beaux, le nez

bien fait, le teint admirable.' Both defects and charms can be traced in this profile portrait by Van Dyck, which remains, however, one of the most exquisite productions of his brush.

There is no trace of these two portraits in the catalogue of Charles I.'s collection, or in the Inventories for sale made by order of the Commonwealth. They were, however, at Whitehall in 1688, 'above stairs in the new Lodgings in store' as follows —

'By Vandyck. Queen Mother's picture to the waste in white satin.'

'By Vandyck. The Queen Mother to the waste—a side face.'



SIR ANTHONY VAN DYCK.
PORTRAIT OF QUEEN HENRIETTA MARIA. (IN PROFILE.)



SIR ANTHONY VAN DYCK.

(1599-1641.)

THE THREE ELDEST CHILDREN OF CHARLES I.

(*Canvas, 53 by 60 inches.*)



HIS charming composition shows the three eldest children of Charles I. and Henrietta Maria, namely, Charles, Prince of Wales, born 29 May, 1630; Mary, afterwards Princess of Orange, born 4 November, 1631; and James, Duke of York, born 14 October, 1633. The picture bears Van Dyck's own signature, and the date 1635. Van Dyck had already painted the royal children, the two eldest in the great Family piece, described elsewhere in this series, and the entrancing group of the three children with a collie dog, now in the Royal Picture Gallery at Turin. This latter picture was sent by Henrietta Maria to her sister Christina, Duchess of Savoy, at Turin, as appears from a letter of the ambassador of Savoy in London, written to his master, Duke Victor Amadeus, on 29 November, 1635.

In the Turin picture the three children are about a year younger than in the group at Windsor. It appears from the ambassador's letter that the Queen disapproved of the painter's not having given the children aprons, or pinnars, as the children always wore. It was perhaps for this reason that she commissioned a second picture from Van Dyck, and was

willing to part with the first group for her sister in Savoy.

In the Windsor picture the grouping has been altered—the Prince of Wales has been promoted from long skirts to a yellow silk doublet and breeches, with a broad lace collar, and has left off his child's cap. The little princess stands on his left in blue silk with a white pinner, sedater and more self-conscious than in the picture at Turin. Between them stands the infant Duke of York, in a red dress and white pinner resembling that of his sister, a child now and no longer a baby, as in the Turin picture. On either side at the children's feet sits a spaniel dog, and on a pillow to the prince's right are written the names and ages of the children :—

REGIS MAGNAE BRITANIAE
PROLES
PRINCEPS CAROLVS NATVS 29 MAY 1630
JACOBVS DVX EBORACENSIS NATVS
14 OCT. 1633
ET FILIA PRINCEPS MARIA NATA 4 NOV.
1631

with the painter's signature at the bottom of the picture :—

. A. VANDYCK EQ
ANNO 1635.

This picture was evidently painted for Queen Henrietta Maria and hung in her private apartments at Somerset House, as

it does not appear in the catalogue of Charles I.'s collection, drawn up by Vander Doort in 1639. It was at Somerset House in 1649 'in the Withdrawing Room,' and is described in the inventory as 'The late King's 3 children by Vandyke, sold Coll Webb ye 25 Oct. 1649 for £60.' It would appear to have passed into the hands of Sir Peter Lely, by whom it was returned to the Crown after the Restoration in 1660. In 1688 it was hanging, according to Chiffinch's catalogue of James II.'s collection, in 'The great Ante-Chamber in the new Lodgings' at Whitehall. After the fire at Whitehall in 1691 it was removed to Kensington Palace, where it remained for a century or so until it was finally removed to Windsor Castle.

As numerous versions of this picture exist doubt has been cast on the Windsor picture as an original work by Van Dyck. For many years the painting was obscured by varnish and age, but a recent cleaning has revealed once more the brilliancy and tender silvery tones, which Van Dyck alone could achieve. Of the repetitions of this picture the most important is that

now in the Royal Gallery at Dresden, which was purchased at Paris in 1744. This portrait corresponds almost exactly to the painting at Windsor, and has some claims to be considered as an original work by Van Dyck, although as early as 1754 it is described as of the school only of Van Dyck. It is probably the work of Remigius van Leemput or some one of the more intimate copyists of Van Dyck.

A small version of this group, painted on panel, and bearing the brand of Charles I., and signed and dated 1635 as in the larger version, is in the collection of the Earl of Clarendon at the Grove, and formerly belonged to the great Earl of Clarendon, the Chancellor. It is perhaps identical with 'the King's 3 children,' formerly 'in ye Closett' at Somerset House, which was 'sold Mr Hunt for £10 ye 14 May 1650.' A copy of this smaller group is in the Louvre. A full-sized version of the large group belonging to the Earl of Pembroke at Wilton House, is probably a copy executed by Van Leemput for Philip, Earl of Pembroke and Montgomery.



SIR ANTHONY VAN DYCK.
THE THREE ELDEST CHILDREN OF CHARLES I.



SIR ANTHONY VAN DYCK.

(1599-1641.)

PORTRAITS OF GEORGE, DUKE OF BUCKINGHAM, AND HIS BROTHER, LORD FRANCIS VILLIERS.

(*Canvas, 60 by 50 inches.*)



HIS is one of Van Dyck's most attractive paintings of children, and has always deservedly been a favourite. It was painted in 1635, probably for Charles I., since the two boys represented were the playmates of the King's own children. George Villiers, born 1627, and Francis Villiers, born 1629, were the two sons of the famous Duke of Buckingham by Lady Catherine Manners, his wife. Buckingham was assassinated in August, 1628, so that Francis Villiers was born eight months after his father's death.

The two brothers stand side by side, the boy-duke in red satin, Lord Francis in amber yellow, Van Dyck's favourite colour. Above the latter's head on the wall is the inscription *GEORGIUS DUX BUCKINGHAMVE CUM FRATRE FRANCISCO* 1635.

George, Duke of Buckingham, was to play a conspicuous part in the history of his country, as one of the wittiest and most gallant of the King's servants,

though his talents were sadly squandered and came to little effect. The two brothers, like true cavaliers, fought gallantly for the royal cause during the Civil War. In 1648 they raised a small band of royalists in Surrey, but were surrounded by the enemy near Kingston-on-Thames. Buckingham escaped, but Lord Francis Villiers, who was renowned for his beauty, 'having his horse slain under him, got to an oak-tree in the highway, about two miles from Kingston, where he stood with his back against it defending himself, scorning to ask quarter, and they barbarously refusing to give it, till with nine wounds in his beautiful face and body he was slain.' He was only nineteen years of age.

This painting does not appear in Vander Doort's catalogue of Charles I.'s collection, but was among the pictures appraised by the Commonwealth as 'The Duke of Buckingham and his brother, by Vandyck, appraised at £30 and sold to Mr. Kinnersley, 22nd March 1649 for £50.' Mr. Kinnersley was

at that time Wardrobe Keeper at Hampton Court. In May, 1660, among the pictures, statues, and rarities traced in 'Mr. Geldorp's Discovery,' there were stated to be in the possession of a Mr. Vaetchell (*sic*) 'divers rærr pictures, speciall one of the Duke of Buckingham and the Lord Frauncis of Sir Ant. Vandyke.'

Since that date it has remained in the royal collection, at Whitehall under James II., at Kensington Palace under

Anne, and at Buckingham House under Queen Charlotte, until its removal to Windsor Castle. It was evidently a favourite picture with Queen Charlotte, as in two paintings by Zoffany the Prince of Wales and his brother are painted as boys in the costume of the two brothers Villiers, as painted by Van Dyck.

A copy of this picture by William Hanneman is at Hampton Court Palace.



SIR ANTHONY VAN DYCK.
PORTRAITS OF GEORGE, DUKE OF BUCKINGHAM, AND HIS BROTHER,
LORD FRANCIS VILLIERS.



SIR ANTHONY VAN DYCK.

(1599-1641.)

PORTRAIT-GROUP OF THOMAS KILLIGREW AND THOMAS CAREW. (?)

(Canvas, 51 by 55½ inches.)



HE date 1638 which is inscribed upon this painting marks the period of Van Dyck's sojourn in England, when he had reached the summit of his ambitions as Court painter. His art, moreover, stood at its zenith, for he had hardly yet yielded to the pressure of commissions and other circumstances, and resigned himself to allowing the paintings which bore his name to be to a great extent the work of his pupils and assistants.

The Court of Charles I. and the high-bred circle of beauty and wit, which graced the Court, kept Van Dyck in constant work, and there are few portraits by Van Dyck of personages, who are not in some way within the sphere of the Court. The double portrait of Killigrew and Carew has always been recognised as one of the finest achievements of Van Dyck in portraiture. Its technical excellence is incontestable, the grouping easy, and the lighting good, and the portraiture has that touch of romanticism without flattery, which elevates the plainest face to something almost divine.

Thomas Killigrew, who can be easily identified as the man seated with his elbow on the base of the column, was a frequent sitter to Van Dyck, the best known portrait, besides this double portrait, being that in a red dress with his hand on the head of a great dog, of which portrait many versions exist. Tom Killigrew was the maddest, merriest of a talented family, who enlivened the Court of Charles I., to whose cause he adhered most faithfully. As a poet and dramatist he had already made his mark before the disaster of the Civil War, when Killigrew was imprisoned by the Parliament for a time. After his release he joined Prince Charles in Paris, and his life was subsequently much bound up with the fortunes of that prince, who found in Killigrew a congenial and entertaining boon companion. Charles II. went so far as to nominate Killigrew as Resident at Venice in 1651, but his ideas of diplomacy were original, and when, after borrowing much money in his royal master's name till his credit gave out, he turned the Residency into

a butcher's shop, the Venetian government begged for his recall.

After the Restoration Tom Killigrew was held in high favour at Court, and acted as Jester to the King, whom he treated with great freedom of speech. Pepys says that he was a 'merry droll, but a gentleman of great esteem with the King, who told us many merry stories.' Killigrew is, however, of special interest to posterity, since he was instrumental in the restoration of the playhouses in London, and in forming a company of actors. It was Killigrew, who first leased the ground and erected the first theatre on the site now occupied by Drury Lane Theatre. He was not only a dramatist of skill and excellence, but did much to improve the scenery and the music in his theatre. After his long and varied life he was buried in Westminster Abbey in March, 1683.

Killigrew's companion in the double portrait at Windsor has been usually supposed to represent Thomas Carew, the poet. This can hardly be correct, for the individual represented is of about the same age as Killigrew, whereas

Carew was thirteen years older. The two poets were friends, and Carew had composed some verses relating to themselves and Cecilia Crofts, the first wife of Killigrew. Carew, however, died early in April, 1638, the year in which this double portrait is dated. A more plausible suggestion has been made that the portrait is that of William Murray, afterwards Earl of Dysart. There exists a pastoral poem by Sidney Godolphin on 'Tom Killigrew and Will Murray' which begins:

'Tom and Will were shepherds twain,
Who liv'd and lov'd together,
Till fair Pastora crost the plain,
Alack! why came she thither?'

This beautiful picture was not originally in the royal collection. It was purchased by H.R.H. Frederick, Prince of Wales, from Mr. Bagnols, a picture dealer, and placed at Leicester House. It remained in the possession of H.R.H. Augusta, Princess of Wales, until her death, when it was removed by her son, George III., to Windsor Castle, where it has ever since remained.



SIR ANTHONY VAN DYCK.
PORTRAIT-GROUP OF THOMAS KILLIGREW AND THOMAS CAREW. (?)



SIR ANTHONY VAN DYCK.

(1599-1641.)

PORTRAIT OF VENETIA, LADY DIGBY.

(*Canvas, 85 by 63 inches.*)



FEW heroines of romance are better known to posterity than the fair Venetia Digby, few heroes more renowned than her husband, Sir Kenelm Digby. Venetia Anastasia Stanley was born on December 19, 1600, and was the only child of Sir Edward Stanley, K.B., of Tong Castle in Shropshire, and Lady Lucy Percy, daughter of the 7th Earl of Northumberland, who died a few months after her birth. The child, Venetia, was brought up in close vicinity to Gothurst (or Gayhurst) in Buckinghamshire, where lived Lady Digby, widow of Sir Everard Digby of Gunpowder Plot fame, with her boy, Kenelm, three years younger than Venetia. As infants they exchanged their affections, and at the age of twenty Venetia plighted her troth to the young Kenelm, then just about to enter on his strange career of almost medieval romance.

During her lover's absence abroad, Venetia was launched upon London Society, where her unusual beauty, charm, and sympathetic character exposed her to the courtship of numerous lovers,

with the necessary temptations and the equally necessary scandal attaching to them. In good truth Venetia, who was alone in the world, independent and of an impulsive imagination, does seem to have been rather reckless of her reputation, though the scandal, recorded by Aubrey, the prince of tittle-tatlers, that she actually lived under the protection of Edward Sackville, Earl of Dorset, a fascinating swashbuckler of the day, is probably capable of disproof. However, in 1623, Kenelm returned full of jealousy, which soon yielded to a return of their love for each other, and to a secret marriage shortly after. Whatever may have been Venetia's conduct before marriage, she and Sir Kenelm Digby were thoroughly sincere in their affection for each other. Venetia was one of the beauties of the Court, and poets vied in addressing her and celebrating her charms in verse. Chief among these were Ben Jonson and Aurelian Townshend. But on May 1, 1633, the Lady Venetia was found dead in her bed, her head resting on her hand, as if in sleep. Sir Kenelm Digby was broken-hearted, and

retired into complete seclusion for two years in mourning for the blow from which he never really recovered.

Sir Kenelm Digby was a special friend of Anthony Van Dyck, the painter, whom he employed to paint his wife as she lay after death, in a picture now in the Dulwich Gallery. He further commissioned the painter to commemorate his dead wife in an elaborate allegorical painting typical of her innocence and attainments. This picture is now at Windsor Castle. It appears first in the catalogue of James II.'s pictures in 1688 as 'No. 771. By Vandyck, Sir Kenelm Digby's Lady, with a Satyr and several Cupids by her'; together with a portrait of Sir Kenelm Digby, her husband. Both portraits were at Windsor in Queen Anne's time, but were later at Kensington Palace. After 1820 they were returned to Windsor Castle, where they still remain.

The picture was completed by Van Dyck before 1636, in which year Bellori in his life of Van Dyck describes the composition in detail, which could only have been from a description given

him by Sir Kenelm Digby himself at Rome.

The lady sits at full-length, clad in white undergarments and a dark blue robe, over all being a crimson silk mantle, held over her shoulder by a jewelled band across the bosom. Her right hand holds a serpent, the emblem of prudence, and her left hand rests on the back of a dove near another, the doves being emblematical of innocence. On the left kneels a double-faced Satyr, bound and fettered, signifying the victory over Calumny, while before this figure lie on the ground two Cupids, one blindfold with an arrow, the other with butterfly's wings prostrate under her right foot, representing the victory over love. Above her head float three Cupids holding a wreath of bay, signifying fame. The whole composition is strongly reminiscent of Titian, especially in the scheme of colour, and in the sky and landscape background. No copy of this picture is known to exist, but a reduced version, stated also to be the work of Van Dyck, was formerly in the possession of the Digby family at Gothurst.



SIR ANTHONY VAN DYCK.
PORTRAIT OF VENETIA, LADY DIGBY.



SIR ANTHONY VAN DYCK.

(1599-1641.)

PORTRAIT OF BÉATRICE DE CUSANCE, PRINCESSE DE CANTE-CROIX, DUCHESSE DE LORRAINE.

(Canvas, 82½ by 48½ inches.)



IN March, 1634, Sir Anthony Van Dyck obtained leave from his Royal Master to return for a time to his native country. His patron, the wise old regent, Isabella Clara Eugenia, was dead, and pending the arrival of her successor, Don Ferdinand of Austria, the government devolved upon Prince Thomas of Savoie-Carignan, then Commander-in-Chief of the Spanish forces in the Netherlands. The Spanish Court at Brussels also contained a brilliant galaxy of Princes and Princesses of the Royal House of France, who found it expedient to live for a time beyond the reach of France's dictator, Cardinal Richelieu. The arrival of the new Regent in November, 1634, was the signal for a great assembly of such notable people at Brussels. Among them were the Queen Mother of France, Marie de' Medicis, and her younger son Gaston, Duc d'Orleans, with his wife Marguerite de Lorraine and her sister, Henriette, Princesse de Phalsbourg, sisters to Charles, Duc de Lorraine, one of the

finest soldiers and most gallant gentlemen of the day.

This Court circle must have been much excited by the arrival at the house of her sister, Comtesse de Berghes, in Brussels, of the fascinating Béatrice de Cusance, daughter of Claude François de Cusance, Baron de Beauvoir, from her home in Burgundy near Besançon. This lady had already attracted the attentions of the Duc de Lorraine, and was therefore sent to her sister at Brussels in order to avoid her exalted suitor. Early in 1635, evidently with this intention, she was married at Brussels to Eugène Leopold d'Oiselet, Prince de Cante-croix. It must have been just at this time that Van Dyck painted her, as seen in the portrait at Windsor Castle, with her foot on the step of a balcony, attired in a black velvet dress and white gold-embroidered silk petticoat, casting a bewitching and amorous glance at the spectators, as she seems to be passing across the scene.

Indeed, the life of Béatrice de Cusance from this date was one of romance in

addition to some historical importance. After the battle of Nordlingen, in 1635, the Duc de Lorraine joined the family circle at Brussels, and became more of a slave to his passion than before. Although the Duke himself had for years been married, and Béatrice now had a husband of her own, she posed openly as the *fiancée* of the Duke. The death of the Prince de Cante-croix, in 1637, removed one obstacle to their union, and sufficient excuse was put together for trying to obtain the consent of the Pope to the annulment of the Duke's first marriage. Without waiting for this, however, the Duc de Lorraine and Béatrice de Cusance were made man and wife at Besançon, and the lady assumed the name and rank of Duchesse de Lorraine. The Pope, however, pronounced against the validity of the marriage, and refused to grant a dispensation. The Duc de Lorraine's affections began to wane, but were revived by the birth to Béatrice of a son, afterwards Prince de Vaudémont, and a daughter, Anne, afterwards Princesse de Lillebonne. For a time all went well, but the Duke was soon attracted by other charmers elsewhere; while Béatrice gave cause herself for jealousy on this account, one of her lovers being the young Prince of Wales, afterwards Charles II. The Duc de Lorraine was taken captive to Spain and kept there some six years. Béatrice, however, never faltered in her intention of becoming Duchesse de

Lorraine by hook or crook. When the Duke was released she reiterated her claim, goaded the more by the Duke's frequent desire to marry someone else. At last, when actually on her death-bed, she obtained her wish and was legally united to her inconstant lover, who was at once released from his bonds by her death on June 5, 1663. She was buried at Besançon, and her husband soon after, at the age of sixty, took another wife, who had only attained the age of thirteen.

The story of Béatrice de Cusance is hardly edifying, but Van Dyck has immortalized on his canvas the fascination which she exercised over the wayward Duke, to say nothing of incidental admirers. *Tout comprendre est tout pardonner*, and one can forget her frailties in the admiration of her portrait.

It is uncertain when the portrait came into the royal collection. Judging from the verses addressed to it by the poet, Richard Flecknoe, the portrait must have been in the possession of Charles II. It may have been a gift from Béatrice herself, for, beside their reputed *liaison*, Charles had been able to render special service to the Duc de Lorraine after the Duke's release from captivity in Spain. The picture however does not appear in any royal inventory until quite a recent date. A repetition is at Warwick Castle, and a copy belongs to Earl Fortescue at Castle Hill in Devonshire.



SIR ANTHONY VAN DYCK.
PORTRAIT OF RÉATRICE DE CUSANCE, PRINCESSE DE CANTE-CROIX
DUCHESS OF LORRAINE



SIR ANTHONY VAN DYCK.

(1599-1641.)

SAINT MARTIN OF TOURS DIVIDING HIS CLOAK WITH A BEGGAR.

(Size, 7 ft. 10 in. by 8 ft. 6 in.)



THIS large and important painting has been the source of much discussion among art-historians and critics. It was brought from Spain about 1750 by Mr. Bagnols, from whom it was purchased by Frederick, Prince of Wales, and for a century and more it was ascribed to the hand of Rubens.

In recent days the critical study of the respective works of Rubens and Van Dyck has shown how difficult it is to separate with accuracy the works executed by Van Dyck, while acting as assistant to Rubens or immediately under his influence, from those of his great master. The 'St. Martin' at Windsor Castle is by no means an isolated instance of the difficulty in question. The evidence to be found both in the picture itself and in the history of the picture as a composition all goes to show that this picture is entirely the work of Van Dyck from its first inception to its ultimate completion.

The early biographers of Van Dyck have loved to dwell upon a pretty romance, which narrated how, when the brilliant young painter had made up his mind to go to Italy and walk in the footsteps of his master, Rubens, in order to see and study with his own eyes

the works of his still greater master, Titian, he dallied on the way at a village called Saventhem, near Brussels, for love of a fair maiden called Anna van Ophem. So long did he delay his journey there, so the story goes, that special messengers were sent to speed him on his way by Rubens. Before leaving Saventhem, however, Van Dyck is stated to have painted an altar-piece for the church there, the subject being 'St. Martin dividing his Cloak,' which still hangs in its original place. It would be out of place here to narrate the vicissitudes of this painting, which left its shrine, for the first time voluntarily, in order that it might be shown at the Van Dyck Tercentenary Exhibition at Antwerp in 1899. Unfortunately this story, like other pretty legends, must be relegated to the domain of fairy-tale. Documents and accounts of the most matter-of-fact nature combine to show that the picture of 'St. Martin' now at Saventhem was painted by Van Dyck at a later date as a commission from Ferdinand de Boisschot, Comte d'Erps and Seigneur de Saventhem, whose patronage Van Dyck had enjoyed for some time previously. It would seem as if Van Dyck, on receiving the commission from the Seigneur of Saventhem, had recourse,

as on other occasions, to his Italian notebook, so well stocked with notes and memories of his revered master, Titian. There he found a sketch, which he had made from the great woodcut, representing 'Pharaoh submerged in the Red Sea,' cut by Domenico dalle Greche from the design of Titian. One of the figures sketched by Van Dyck was a young cavalier, whose attitude he adapted to the figure of St. Martin. It was not his first attempt to turn this young cavalier into a St. Martin, for in the collection of Captain Holford, at Dorchester House, there is a small sketch in oils with the story of St. Martin—represented, however, as occurring in the gate of a city, with many figures in the background, rather in the style of certain compositions by Rubens, when under the influence of Adam Elsheimer. It was not difficult for Van Dyck to adapt this composition into another size and shape. Retaining the principal figures from Titian, Van Dyck then had recourse to his reminiscences of Raphael, from whom he borrowed the figure of a cripple in the foreground.

The 'St. Martin' at Saventhem cannot therefore be considered as one of Van Dyck's most original or most successful compositions. So great, however, was his reputation, and so popular his sacred paintings, owing to the dramatic intensity with which he rendered the subjects of the Passion and the Saints, that his works were in demand throughout the Church in Europe. Spain was a special

customer, and it is probable that the Windsor version of 'St. Martin' was one of the paintings sent by Van Dyck to Spain, perhaps during his residence at Genoa.

Generally speaking there is little difference between the composition of the Saventhem 'St. Martin' and that at Windsor Castle. The latter is rather larger, the Saint holds his sword in a different position, and the colonnade on the right of the picture, as seen by the spectator, is replaced in the Windsor picture by a beggar-woman with a child on her arm, and another by her side, with a dog, while her right hand is extended to ask for alms. This interesting detail in itself is rendered more so when an examination of the canvas shows that, whereas in the Saventhem painting the Saint's head nearly touches the top of the canvas, in the Windsor painting about five inches of canvas has been added above the Saint's head to get it clear; and against the background on the right of the Windsor painting the figures of the beggar-woman and children have been inserted so that the woman's head is in relief against the distant sky, the composition being thus completed in a manner peculiarly characteristic of Van Dyck, whose hand is very evident in the treatment of the children.

It is difficult, therefore, to see what share Rubens can have had in this important composition, every original version of which may safely be ascribed to the hand of Van Dyck.



SIR ANTHONY VAN DYCK.
SAINT MARTIN OF TOURS DIVIDING HIS CLOAK WITH A BEGGAR.



WILLIAM DOBSON.

(1610-1646.)

PORTRAIT OF JAMES, DUKE OF YORK.

(*Canvas, 37 by 31½ inches.*)



WILLIAM DOBSON was perhaps the first painter of real eminence, who was born in England of English parents. His family came from St. Albans, in Hertfordshire, where his father, who held the office of 'Master of the Alienation Office,' resided. His father was on terms of friendship with the great Sir Francis Bacon, Viscount St. Albans, but the connexion does not appear to have brought profit to the Dobson family. Dobson was born in London and developed a talent, in which he was possibly encouraged by Sir Nathaniel Bacon, himself an amateur painter of some merit. Dobson was apprenticed early in life to Robert Peake, who with his sons, William and Robert (afterwards Sir Robert) Peake, kept an establishment for picture-making and engraving on Snow Hill, in Holborn, near to Dobson's home, and was employed by them in copying the works of other artists, including those of Van Dyck. Van Dyck himself is said to have noticed some of Dobson's work in Peake's window, and on inquiry was sufficiently interested to take Dobson into his service as one of his assistants. Van Dyck also recommended Dobson to Charles I., so that after Van Dyck's premature death in 1641, the King took Dobson into his service as serjeant-painter, and later as a groom of the privy chamber. During the Civil War Dobson attended the King during the residence of the Court at Oxford from 1643 to 1646. Here he reached the zenith of his career, for the King, Prince Rupert, and many

of the Cavalier nobles and gentry were among his sitters. He is described as a man of lively spirit and amusing conversation, and a favourite in high society; but his character and constitution do not seem to have been strong enough, for, in spite of his success as a painter, he became involved in debt and ill-health, and died prematurely in London in October, 1646, at the early age of 36.

The charming portrait of James, Duke of York, here reproduced, was painted by Dobson at Oxford. James, when a boy of ten years old, accompanied his father to Oxford, and was present at the battle of Edgehill. When the Parliamentary forces entered Oxford in 1646, the young prince was still there and fell into their hands.

In this portrait Dobson shews himself an apt pupil and imitator of Van Dyck, especially in the pink dress slashed with white, which forms such a pleasing note of colour in the picture. The handling of this dress is so distinctive that it makes it possible to identify Dobson's share in many of the portraits of Van Dyck's later years in England, which, although nominally the work of Van Dyck, are known to be chiefly executed by his pupils and assistants.

It is uncertain when this picture first came into the royal collection. It cannot be traced back further than the early years of the nineteenth century, but as it is a portrait of peculiar and intimate charm, it may have been one of the pictures retained for the more private use of the King or Queen.



WILLIAM DOBSON.
PORTRAIT OF JAMES, DUKE OF YORK.



WILLIAM HOGARTH.

PORTRAITS OF DAVID GARRICK AND HIS WIFE.

(Canvas, 52 by 41½ inches.)



WILLIAM HOGARTH, the first painter born in London to attain to a rank among the immortals, is represented in the Royal Collection by one of his most finished and most important works, in which his genius, both as an illustrator and anecdotist and as an exponent of the finest technical skill, is seen to the best advantage.

It was no easy task to paint David Garrick, whose mobility of features enabled him to present a different face to the artist at each sitting. It was probably easier to paint the famous actor in character, as in the famous 'Richard III.,' belonging to the Earl of Feversham, than to paint him in domestic life, as in the double portrait at Windsor Castle. Here Garrick is seen, dressed in a blue coat and yellow waistcoat, seated at a table in the act of writing the prologue to Foote's comedy of 'Taste.' As he pauses to think, with his pen in the hand on which he rests his cheek, his wife leans forward to draw the pen from between his fingers. This conceit is not original, for Hogarth's biographer, Steevens, says that it was borrowed by Hogarth from a portrait of 'Colley Cibber and his Daughter,' painted by J. B. Vanloo. Even if this be the case, the painting remains one of the master-

pieces of art, the portrait of Mrs. Garrick in a yellow dress with a white *schu* and a pink ribbon in her hair being of special merit. The picture, moreover, has a history attached to it. Garrick having given offence to the painter by some criticism, Hogarth lost his temper and disfigured the face of Garrick with his brush. In this state it remained unpaid for and undelivered until Hogarth's death, when Hogarth's widow sent it to Garrick without demanding payment. The picture then remained in the possession of Mrs. Garrick until her death in 1822. On June 23rd it was sold at the sale of Mrs. Garrick's effects, and purchased by Mr. Edward Hawke Locker, of Greenwich Hospital, who subsequently sold it to George IV., who placed it at Carlton House.

Mr. Locker's son, the late Mr. Frederick Locker-Lampson, says of this picture in his memoirs that 'this picture is so life-like, that as little children we were afraid of it; so much so that my mother persuaded my father to sell it to George IV.'

A close examination of the painting shows that the eyes of David Garrick are coarser and unskilful in treatment as compared to the rest of the painting, which seems to corroborate the above story of Hogarth's own act of vandalism.



WILLIAM HOGARTH.
PORTRAITS OF DAVID GARRICK AND HIS WIFE




SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792.)

PORTRAIT OF DAVID GARRICK AS 'KITELY.'

(Canvas, 29½ by 24½ inches.)

N 1767, when Sir Joshua Reynolds painted this portrait, David Garrick, the greatest of English actors, had passed the zenith of his career, though he still held his own, as the principal representative of the English stage. Garrick first appeared as 'Kitely' in Ben Jonson's 'Every Man in his Humour' at Drury Lane Theatre, on November 29, 1751, the play being adapted by Garrick himself for this occasion. In 1766 Garrick played 'Kitely' at Bath at a performance in aid of the fund for the support of retired actors. It may have been on account of this performance that he sat in this character to Reynolds in 1767.

Garrick was always a difficult sitter. The mobility of his face was such that he could assume several different expressions during the course of one sitting, and Northcote records that he overheard the

actor telling the painter, while sitting for this portrait, how he had teased another painter by playing him these tricks. Garrick and Reynolds were intimate friends, and Reynolds has signed this portrait on the back of the canvas with his own brush, '*David Garrick, æt. 52, 1768. J. R. pinxit.*' He has rendered the actor's features with great truth and subtlety, and in none of the numerous portraits which he painted of Garrick has he touched a more sympathetic note.

Garrick is here represented in a so-called 'Van Dyck' dress, a favourite costume with Reynolds for his sitters, and perhaps worn by Garrick in the character of 'Kitely,' in spite of its anachronism with Ben Jonson's play.

This picture was in the collection of the Prince Regent at Carlton House, and was removed to the Corridor at Windsor Castle in May, 1828.



SIR JOSHUA REYNOLDS. P.R.A.
PORTRAIT OF DAVID GARRICK AS 'KITELY.'

THE UNIVERSITY OF CHICAGO
LIBRARY



SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792.)

PORTRAIT OF GEORGE III., AS PRINCE OF WALES.

(*Canvas, 50 by 40 inches.*)



JOSHUA REYNOLDS had after his return from Italy established himself in London, and during the next few years rapidly rose to the position of the first portrait painter in London, as well as attaining a good place in the higher circles of society. Rapid and certain as was his well-deserved success, it is curious that Reynolds never throughout his life succeeded in securing an ungrudging patronage from royalty. The cultivated Queen Caroline was dead, and George II. at no time showed any appreciation of art, though their son, Frederick, Prince of Wales, had inherited much of his mother's taste and artistic sympathy. In 1758 Reynolds numbered among his sitters the King's younger son, the famous Duke of Cumberland, and his grandson, Edward, Duke of York. It was probably through their influence that the young Prince of Wales was induced to sit to Reynolds in 1759 for the portrait here represented.

His royal sitter, so soon to ascend the throne as George III., was at all times difficult to convince, or to divert from any established idea. Under the influence of his mother and of the Earl of Bute the young Prince had extended his patronage to the Scotch painter, Allan Ramsay, who was too firmly established in the royal favour to fear any actual rivalry at Court from Reynolds. A certain aloofness is evident even in this portrait, in which neither the sitter

nor the painter appear entirely at their ease. The Prince, moreover, does not seem to have wished to possess the portrait, for it remained in Sir Joshua's possession, and after his death was presented by his niece, the Marchioness of Thomond, in 1815, to the Prince Regent, who placed it at Carlton House.

In spite of Reynolds's pre-eminence as a painter, he never actually secured the favour of the King and Queen. The State Portraits, for which the King and Queen consented to sit to Reynolds, at Buckingham House, in 1770, were part of the agreement under which Reynolds had accepted the Presidency of the King's newly-founded Royal Academy of Arts. It is not that George III. and Queen Charlotte preferred inferior artists to paint their portraits, for the painters selected by them, Ramsay, Cotes, Gainsborough, Benjamin West (as a portrait painter), Zoffany, John Singleton Copley, and Beechey, were all of them fully deserving of the royal patronage. It is this very extent of the royal patronage which makes the coolness shown to Sir Joshua Reynolds the more remarkable, especially in view of the painter's high moral character and unimpeachable position in the best London society.

This picture was removed from Carlton House to St. James's Palace in 1831 and remained there until the accession of King Edward VII., when it was removed to the Corridor at Windsor Castle.



SIR JOSHUA REYNOLDS, P.R.A.
PORTRAIT OF GEORGE III, AS PRINCE OF WALES.



SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF H.R.H. PRINCESS SOPHIA MATILDA OF GLOUCESTER WITH A DOG.

(Canvas, 25 by 30 inches.)



THE princess is depicted as a child lying on the ground in a park-like landscape, with her left arm round a shaggy-haired dog, on which her head is resting, her hat with a large feather lying on the ground behind the dog.

H.R.H. Princess Sophia Matilda was the eldest child of H.R.H. Prince William Henry, Duke of Gloucester, K.G., brother of George III., by his second marriage with Maria, Countess Waldegrave. She was born on May 20, 1773, and died unmarried on May 29, 1844, having held the office for many years of Ranger of Greenwich Park. Reynolds painted the infant

princess in 1774, and the portrait, as well as that of the Duchess of Gloucester herself, excited universal admiration. The portrait of Princess Sophia Matilda became the property of her brother, H.R.H. Prince William Frederick, Duke of Gloucester, K.G., and after him of his widow, H.R.H. Princess Mary, Duchess of Gloucester, who at her death in 1857 bequeathed this portrait among many others to her Majesty Queen Victoria.

This painting has always been admired as one of Sir Joshua Reynolds's most attractive and spontaneous renderings of child-life. It now hangs in the private sitting-room of her Majesty Queen Alexandra, at Windsor Castle.



SIR JOSHUA REYNOLDS, P.R.A.
PORTRAIT OF H.R.H. PRINCESS SOPHIA MATILDA OF GLOUCESTER WITH A DOG.



SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792.)

PORTRAIT OF THOMAS, LORD ERSKINE.

(Canvas, 50 by 40 inches.)



AMONG the many brilliant members of the Whig party in the House of Commons, there was no more striking or conspicuous figure than Thomas Erskine, whose success as an advocate was phenomenal in those days, and whose power of combining the hard work of Parliament and the law with the highest qualities of wit and vivacity, was unrivalled even by his friends and colleagues, Charles James Fox and Richard Brinsley Sheridan. Like Fox and Sheridan, Erskine was admitted to the intimate if somewhat fickle friendship of George, Prince of Wales, who appointed him his Attorney-General and also Chancellor of the Duchy of Cornwall.

Erskine was associated with Fox in the opposition to William Pitt and in sympathy with the principles of the French Revolution. His defence of Tom Paine, the author of 'The Rights of Man,' lost him the Prince's friendship at all events for a time. For a long time Erskine was retained as advocate for the defence in any case in which a question of sedition or treasonable politics was involved, and usually with success. His conspicuous success at the bar and in

Parliament led to his being offered by Lord Grenville in 1806, the Seals as Lord Chancellor. As such, and in the uncongenial atmosphere of the House of Lords, Erskine did not show to the same advantage. He was a greater advocate than lawyer, and depended too much on his brilliancy and audacity for the popularity on which he depended. When this began to wane, and even the Prince Regent withheld his support, Erskine's reputation quickly failed, and the last years of his life were spent in obscurity and disappointment.

Erskine sat to Sir Joshua Reynolds in 1786, and this portrait was exhibited at the Exhibition of the Royal Academy in that year. Reynolds was now enjoying the patronage of the Prince of Wales and his friends. Fox sat to him in 1784, being then Foreign Secretary; the Prince of Wales sat in 1785, and so did Philippe 'Egalité,' Duke of Orleans. Erskine followed in 1786. In April, 1810, Lord Erskine presented this portrait himself to the Prince Regent, who had it placed at Carlton House. In 1828 it was removed to the Corridor at Windsor Castle, where it still hangs.



SIR JOSHUA REYNOLDS, P.R.A.
PORTRAIT OF THOMAS, LORD ERSKINE.



FRANCIS COTES, R.A.

(1725(?) - 1770.)

HER MAJESTY QUEEN CHARLOTTE WITH THE PRINCESS ROYAL.

(Canvas, 88 by 58 inches.)



FRANCIS COTES was the son of Robert Cotes, an Irish apothecary in London. He became a pupil of George Knapton, the portrait-painter, and under him learnt to draw portraits in crayon, a style in which he particularly excelled. Many of his portraits in oil were of great excellence, and were painted in rivalry of Sir Joshua Reynolds. For a time he was the fashion at London and at Bath. Cotes was a member of the Incorporated Society of Artists, and one of the seceding artists who formed the original members of the Royal Academy at its foundation in 1768. He died prematurely in 1770 at Richmond in Surrey. His brother, Samuel Cotes, was a miniature painter.

There are two excellent crayon portraits of Princess Louisa and Princess Caroline Matilda, the daughters of Frederick, Prince of Wales, now at Windsor Castle. A fine double portrait of the same two Princesses, at full-length, is in Buckingham Palace.

The Queen is seated at full-length with the infant Princess Royal asleep on her lap. The Queen holds up her finger to command silence lest the child

should be awakened. *Signed, F. Cotes Pxt., 1767.*

H.R.H. Charlotte Augusta Matilda, Princess Royal, was born at Buckingham House on September 29, 1766, and was the fourth child of George III. and Queen Charlotte. In May 1797 she was married to Frederick William Charles, Prince of Wurtemberg, who became King in 1806. She survived him and died in 1828. This painting was engraved by William Wynne Ryland and published in July, 1770. This portrait was formerly in the White Drawing Room at Windsor Castle, where it had been reduced to the size of 50½ x 40½ inches in order to fill a prescribed space upon the walls, the folded portions being turned back. On the accession of King Edward VII. the picture was removed, and the canvas repaired and restored to its original size. The restored painting was then placed in the private sitting room of H.M. Queen Alexandra.

Cotes executed some reduced versions of this group in pastel. One of these is in the Royal Collection at Buckingham Palace, and another is in the possession of the Duke of Northumberland.



FRANCIS COTES, R.A.
HER MAJESTY QUEEN CHARLOTTE WITH THE PRINCESS ROYAL.



THOMAS GAINSBOROUGH, R.A.

(1727-1788.)

PORTRAITS OF THE DUKE AND DUCHESS OF CUMBERLAND, WITH LADY ELIZABETH LUTTRELL.

(*Canvas, oval, 60½ by 49 inches.*)



IN the first volume of this work a reproduction was given of the fine full-length portrait of Anne, Duchess of Cumberland, painted by Gainsborough, and now at Buckingham Palace. It was there narrated how the fair Anne Luttrell became the fair widow, Mrs. Horton, and eventually no less a personage than H.R.H. the Duchess of Cumberland.

This lady seems to have exercised a powerful fascination over Gainsborough, more especially as Cumberland House, in Pall Mall, where the royal couple resided, was in the immediate vicinity of Schomberg House, where Gainsborough lived himself.

It is easy therefore to imagine the painter sketching the Duchess of Cumberland, as she walked in the garden of Cumberland House, tall and graceful and always most beautifully dressed, arm-in-arm with her *chétif* little husband, a foot shorter than herself, proud as a peacock of the splendid creature whom he had been lucky enough to secure for his

wife. This painting is one of Gainsborough's most bewitching creations, for it is as a picture rather than as a portrait group, that it attracts, the colouring being one continuous iridescent shimmer of pale colour, green, blue, yellow, and violet.

High-bred Society looked askance at the *ménage* in Cumberland House, and on the beautiful widow who had attained to royal rank. It may be that the *salons* at Cumberland House were filled with men and women, whose presence would have been displeasing to the more staid society at Buckingham House. There was a raffish side to Society in those days, in which honesty and virtue were at a disadvantage, and coarseness and vice were tolerated and accepted if not actually encouraged. The Duchess of Cumberland seems to have cared little for the censures of the Court or the great families. She went her own way, kept her husband straight while he lived, which cannot have been an easy task, and during her short reign in

London Society suffered no breath of scandal to be connected with her name.

The Duchess's sister, Lady Elizabeth Luttrell, lived with and on her royal relations. She seems to have been one of those needy aristocratic adventuresses, who are a necessity to the kind of society to be found at Carlton or Cumberland House. When the days of prosperity were over, the Duchess of Cumberland retired to the Continent and lived in quiet seclusion, until her death at Trieste on December 28, 1808. Her sister, Lady Elizabeth, drifted also

to the Continent, where her subsequent career appears to have shewn the easy decline of honesty and morality in a penniless and desperate woman.

This painting belonged to George, Prince of Wales, and was at Carlton House in 1819. After the accession of George IV., it was sent by command of the King to Cumberland Lodge in Windsor Great Park, whence it was removed to the Corridor in Windsor Castle. After the accession of Edward VII., the picture was selected to hang in the private sitting-room of Her Majesty Queen Alexandra.

THOMAS GAINSBOROUGH, R.A.
PORTRAITS OF THE DUKE AND DUCHESS OF CUMBERLAND,
WITH LADY ELIZABETH LUTTRELL.

THE UNIVERSITY OF CHICAGO
LIBRARY



THOMAS GAINSBOROUGH, R.A.

(1727-1788.)

PORTRAITS OF THE PRINCESS ROYAL, PRINCESS AUGUSTA, AND PRINCESS ELIZABETH.

(*Canvas, present dimensions, 51 by 75½ inches.*)



THE three Princesses here depicted with such grace by the magic brush of Thomas Gainsborough were the three eldest daughters of George III. and Queen Charlotte—Charlotte Augusta Matilda, Princess Royal (in yellow), born in September, 1766, at this time in her eighteenth year, who subsequently married Frederick, King of Wurtemberg, and died in 1828; Augusta Sophia (in light buff), born on November 8, 1768, who died unmarried in 1840; and Elizabeth (in blue), born on May 22, 1770, who subsequently married, in 1818, Frederick, Landgrave of Hesse-Homburg, and also died in 1840.

Gainsborough came into high favour with the Royal family about 1781, and paid more than one visit to Windsor Castle to paint their portraits. He also enjoyed the patronage of the Prince of Wales, from whom he appears to have received the commission to paint this portrait group of the Prince's three eldest sisters. This actual picture proved the

cause of a decisive event in Gainsborough's career. It was originally designed as a full-length group, as the proportions of the figures would seem to indicate. A small version of the group at full length is in the Victoria and Albert Museum, which is stated to be a sketch from Gainsborough's own hand. It would seem more probable that this painting was the work of Gainsborough's nephew and assistant, Gainsborough Dupont, who published a mezzotint-engraving from the same group in 1793.

As it turned out, the picture was required by the Prince of Wales to fit a certain panel in the State Room of the Prince's new palace at Carlton House. It was therefore reduced to the required size by the painter, who sent it to the exhibition of the Royal Academy in 1784.

It was the painter's wish that this picture, which is peculiarly soft and delicate in its colouring, should be hung at the same height in the exhibition as was intended at Carlton House. To his great annoyance the Hanging

Committee treated it as a full-length, and hung it in accordance with the regulations which governed the exhibition. Gainsborough was so much incensed at this that he withdrew this and all his other paintings from the exhibition, and never again sent any more for exhibition at the Royal Academy. The picture, when at Carlton House, measured 67 by 100 inches. It was subsequently removed to Buckingham Palace, where at a later

date it was again reduced in size to its present dimensions, in order to fit a particular position. This second reduction was of great detriment to the proportions of the figures in the group.

In 1901 the picture was removed by King Edward VII.'s command to the Corridor at Windsor Castle, where its grace and beauty have met with great and just admiration.



THOMAS GAINSBOROUGH, R.A
PORTRAITS OF THE PRINCESS ROYAL, PRINCESS AUGUSTA, AND PRINCESS
ELIZABETH.



THOMAS GAINSBOROUGH, R.A.

(1727-1788.)

PORTRAITS OF GEORGE, PRINCE OF WALES, AND PRINCESS ELIZABETH.

(Canvas 23 by 17 inches each.)



THESE two charming portraits belong to the series of fifteen small oval portraits, painted by Gainsborough at Windsor Castle in 1782. The series comprised the whole family, including George III. and Queen Charlotte, with the exception of Prince Frederick, Bishop of Osnabruck (afterwards Duke of York), who was then in Germany.

These portraits are very brightly painted, with the tenderest and most exquisite skill. They were exhibited by Gainsborough at the Royal Academy in 1783. The series formed part of the most treasured possessions of Queen Charlotte, and

always hung in Her Majesty's private rooms at Kew Palace, and later in the Queen's House, St. James's Park, now known as Buckingham Palace. When a small room adjoining the apartments of Queen Victoria at Windsor Castle was fitted up, under the direction of H.R.H. Prince Albert, as a private audience room for Her Majesty's use, this series of portraits was arranged round the room, where they still remain.

George, Prince of Wales, born in 1762, was then in his twentieth year; Princess Elizabeth, born in 1770, was in her twelfth.

THOMAS GAINSBOROUGH, R.A.

PORTRAITS OF GEORGE, PRINCE OF WALES, AND PRINCESS ELIZABETH.



THOMAS GAINSBOROUGH, R.A.

(1727-1788.)

PORTRAITS OF PRINCE AUGUSTUS AND PRINCE ADOLPHUS.

(Canvas, 23 by 17 inches each.)



THESE two charming portraits of boys belong to the series of oval portraits painted by Gainsborough at Windsor Castle in 1782, and already described.

H.R.H. Prince Augustus, afterwards Duke of Sussex, was born in 1773, and was in his ninth year; H.R.H. Prince Adolphus, afterwards Duke of

Cambridge, was born in 1774, a year younger than his brother. The series also contains portraits of the two youngest princes, H.R.H. Prince Octavius, born in 1779, and died in 1783, and H.R.H. Prince Alfred, born in 1780, who died in 1782 at Windsor Castle, while Gainsborough was actually engaged in painting this series of portraits.



THOMAS GAINSBOROUGH, R.A.
PORTRAITS OF PRINCE AUGUSTUS AND PRINCE ADOLPHUS.



THOMAS GAINSBOROUGH, R.A.

(1727-1788.)

PORTRAIT OF RICHARD HURD, D.D., LORD BISHOP OF WORCESTER.

(*Canvas, 29½ by 24½ inches.*)



RICHARD HURD, who was born in 1720, had a long and prosperous career as a divine of the Church of England. At Cambridge he was a friend of Thomas Gray and William Mason, the poets, and signalised his scholastic attainments by an important edition of the poems of Horace. Later on he was judicious enough to gain and also to retain the patronage of the then all-powerful Bishop Warburton. In 1765 Hurd was appointed preacher at Lincoln's Inn, and in 1775 he was consecrated Bishop of Lichfield. His reputation as a scholar and divine, and his high character, coupled with good looks and a courtly appearance, caused him to be selected as preceptor, in 1776, to the young Prince of Wales and his brother, Frederick, the

boy-bishop of Osnabrück. In 1781 he was translated to the see of Worcester, and in 1783 had the courage to decline the offer of the primacy, preferring to remain in the congenial retreat of Hartlebury Castle, where he died in 1808.

Gainsborough painted three portraits of Bishop Hurd, two of which are in the Royal Collection, and a third at Hartlebury. One was exhibited by Gainsborough at the Royal Academy in 1781. The portrait here reproduced was at Windsor Castle until 1832, when it was removed to Hampton Court Palace, where it remained until 1906, when it was returned by command of King Edward VII. to the Corridor at Windsor Castle. The companion portrait of Bishop Hurd now hangs at Buckingham Palace.



THOMAS GAINSBOROUGH, R.A.
PORTRAIT OF RICHARD HURD, D.D., LORD BISHOP OF WORCESTER.



THOMAS GAINSBOROUGH, R.A.

(1727-1788.)

SKETCH FOR THE PORTRAIT OF 'PERDITA' ROBINSON.

(Canvas, 30 by 25 inches.)



AT the early age of eighteen George, Prince of Wales, took his first plunge into the romance of love-making. Mary Robinson, a beautiful actress, was the object of his attentions, and responded readily to his addresses. The romance of Florizel and Perdita, as they styled themselves, contained both the passion and the fleetingness of childhood. It was soon over, and the fair Perdita was left lamenting with a grievance, of which she made ample play. That she was fair to behold is evident from the portraits of her, which were painted by Sir Joshua Reynolds, Gainsborough, and others. The sketch by Gainsborough reproduced here is evidently the preliminary study for the large portrait of

Mrs. Robinson, with a Pomeranian dog, now in the Wallace collection, which was painted for the Prince of Wales, and in April, 1818, was presented by the Prince Regent to the Marquess of Hertford, from whom it came by bequest to Sir Richard Wallace. The sketch remained at Carlton House, and in 1819 is described as 'Portrait of Mrs. Robinson, with a white fox dog. A sketch.' It is interesting to compare the sketch with the completed portrait so as to show that certain faults, some quite obvious, in the original sketch were corrected by the painter in the large painting.

This sketch was probably one of the unfinished studies by Gainsborough purchased by the Prince of Wales from the painter's widow.



THOMAS GAINSBOROUGH, R.A.
SKETCH FOR THE PORTRAIT OF 'PERDITA' ROBINSON.




THOMAS GAINSBOROUGH, R.A.

(1727-1788.)

DIANA AND ACTÆON.

(UNFINISHED SKETCH.)

(*Canvas, 61 by 73½ inches.*)

 HIS beautiful sketch shows the art of Gainsborough in a new light. It is noteworthy that Gainsborough at no time of his career displayed that zeal for the careful study of the human body in the nude, which was the foundation of all academical instruction, as exemplified, for instance, in Sir Joshua Reynolds. Velazquez may be cited as a similar instance, although the circumstances in his case were different. It is interesting to compare this interesting incursion of Gainsborough into the study of the nude with the famous 'Venus and Cupid' by Velazquez, and to note the same reticence, the same shrinking from the grossness of reality, and the same wonderful sensitiveness to the beauty of

the human form as a subject for actual painting. Gainsborough, however, never carried out this attempt to any finality, and has left nothing but this beautiful shimmering vision of the goddess and her nymphs, coyly but not prudishly resenting the intrusion of Actæon on their secrecy. Perhaps it is as well that the subject was carried no further, and that mythology of this sort should remain a poet's fantasy, mysterious in its evanescent and inexplicable charm.

This sketch was probably one of several purchased by George, Prince of Wales, from Gainsborough's widow after the painter's death. It was placed at Carlton House, and was subsequently removed to Windsor Castle.



THOMAS GAINSBOROUGH, R.A.
DIANA AND ACTÆON.




JOHN ZOFFANY, R.A.

(1733-1810)

PORTRAIT OF QUEEN CHARLOTTE AND HER TWO ELDEST CHILDREN.

(Canvas, 44½ by 50½ inches.)

EW painters have had so remarkable a career as John Zoffany. He was born at Ratisbon, and was the son of an architect of Bohemian origin, named Zauffely. Wishing to study painting, he ran away to Rome, and remained in Italy for twelve years, after which he returned to Germany, made an unfortunate marriage, and came penniless to England for refuge in 1758. Luck brought him into the employment of Rimbault, a well-known clock-maker, and thence into the service of Benjamin Wilson, a fashionable portrait painter, as drapery painter. This proved a stepping stone to an acquaintance with David Garrick, the actor, and it was the series of inimitable paintings of Garrick in scenes from his principal plays which established the fame of the obscure Bohemian artist as a painter. From the St. Martin's Lane Academy he became a member of the Society of Artists of Great Britain, with whom he exhibited in 1762, and in 1769 he was elected one of the first members of the newly founded Royal Academy of Arts. In addition to this rapid progress Zoffany, as he called him-

self in England, was introduced by the Earl of Bute to George III., and became one of the artists most patronised by that King and by Queen Charlotte. Being of a restless disposition, he was on the point of accompanying Captain Cook on the second of his famous voyages, but this falling through, he revisited Italy, and painted at Florence a large picture of 'The Tribune in the Florentine Gallery,' with portraits of noted *dilettanti* then at Florence. In 1778 he went to Vienna with a commission from the Empress Maria Theresa, and was created an Austrian baron. The next year he returned to England, but four years later he again started on his travels, this time for India, where he painted for some seven years, returning in 1790. By this time his powers began to wane, and he died at Strand-on-the-Green, near Brentford, in 1810, and was buried at Kew.

Though not of English birth, Zoffany was the painter of the English School who came nearest to Hogarth and vied in skill and excellence with the finest Dutch painters. His *technique* was excellent, and his paintings have withstood the

ravages of time better than those of many more famous contemporaries. The picture here reproduced, which is one of a series of four painted for Queen Charlotte, is in itself a *tour de force* in the manner of Pieter de Hooch or Johannes Vermeer.

Queen Charlotte, in an elaborate white satin dress, is seated at her dressing table in a room of old Buckingham House. The Princess Royal, in a fantastic oriental dress, stands by her mother's knee on the right, and the Prince of Wales, in a fantastic Roman military dress, stands on his mother's left, holding a spear in his left hand, and with his right touching the collar of a big Danish hound, on whose head the Queen rests her hand. The Queen's head is reflected in profile in a looking glass on the dressing table, which stands before a large plate glass window, through which is seen the lawn of a garden. Behind the Queen's chair is a mirror

before which stand two Chinese figures, and in the mirror is reflected the open door of the actual apartment, which leads to a sunlit passage or suite of rooms, in the first of which is a mirror between the windows, wherein is seen part of the reflected figure of a lady-in-waiting, or attendant, who is not otherwise seen in the picture. Between the first mirror and the open door stands a high French clock, which is now in the corridor at Windsor Castle.

In this picture Zoffany has sought to solve some of the problems of lighting, which had been the special study of De Hooch and others. If Zoffany did not possess quite the ingenuity of his great forerunners, he managed all the same to produce a very interesting picture here, quite remarkable for his skill in dealing with the concurrence of different lights within the same composition.



JOHN ZOFFANY. R.A.
PORTRAIT OF QUEEN CHARLOTTE AND HER TWO ELDEST CHILDREN.



JOHN ZOFFANY, R.A.

(1733-1810.)

PORTRAITS OF QUEEN CHARLOTTE, WITH HER BROTHERS, SISTER, AND CHILDREN.

(Canvas, 46 by 50 inches.)



HIS picture reveals Zoffany as a student of light effect *en plein air*. It represents Queen Charlotte seated on a sunny summer afternoon on a seat under a clump of low trees. With her are the Princess Royal, holding a doll, the Prince of Wales, standing on the seat, and one of the younger children, apparently Princess Elizabeth, as a baby, held by Queen Charlotte's elder sister, Princess Christiane of Mecklenburg-Strelitz. On either side of this group stand the Queen's two younger brothers, Prince Ernst Gottlob and Prince George Augustus of Mecklenburg-Strelitz, who with their sister were in England on a visit to the Queen when this picture was painted. The picture was exhibited at the Royal Academy

Exhibition in 1773. It forms one of a set of four painted for Queen Charlotte, one of which has been already described. The other two represented 'George I., Queen Charlotte, and their children' in a group, which was engraved in mezzotint by Earlom, and 'Interior of a room at Buckingham House, with portraits of the Duke of Clarence and the Duke of Kent as children.'

During the few years that elapsed between Zoffany's introduction to the royal family and his second visit to Italy, he painted several portraits of the royal family. The King also purchased from the artist not only 'The Tribune at Florence,' but also 'The Royal Academy in 1772,' and an interesting portrait group of John Dollond, the optician, at work at his engineering table.



JOHN ZOFFANY. R.A.

PORTRAITS OF QUEEN CHARLOTTE, WITH HER BROTHERS SISTER AND CHILDREN.



JOHN ZOFFANY, R.A.

(1735-1810.)

THE ROYAL ACADEMY IN 1772.

(Canvas, 38 by 54 inches.)



JOHN ZOFFANY, R.A., whose career as a painter has been sketched on another page of this work, was one of the earliest members elected to the Royal Academy of Arts in 1769. As a member of this body, he painted a celebrated group of the Royal Academicians in 1773, which is one of the most interesting handiworks in the history of British Art. The scene is laid in the Life School of the Royal Academy at the moment of posing the model. The picture falls into two groups. That on the left derives from the figure of the President, Sir Joshua Reynolds, who stands listening with his ear-trumpet to some remark from Francis Hayman, who sits, big and burly, before the student's desk and criticises the model. In a group behind this desk stand or sit, in order from the President, Sir William Chambers, Francis Milner Newton, John Richards, William Tyler, Thomas Sandby, Paul Sandby, Dominic Serres, Jeremiah Meyer, George Barret, Joseph Wilton, and a Chinese artist, named Ten-Chet-quah. To the left of this group one forward are, Giovanni Baptista Cipriani, Benjamin West, Mason Chamberlin (seated), John Gwynn, and in the actual foreground John Zoffany himself.

The group on the right hand derives from the figure of Dr. William Hunter, Professor of Anatomy, who stands criticising the pose of the model. In the next group to him are Charles Catton (seated) and Richard Yeo, behind whom are Francesco Bartolozzi, Agostino Carlini, Richard Wilson, Samuel Wale (seated), Edward Penny, and Peter Toms. Francesco Zuccarelli is standing in animated interest before the model, who is being posed by George Michael Meyer. Edward Burch is seated by the model. Behind the model stands Nathaniel Hone, and in the foreground to the right stands Joseph Nollekens, William Hoare, and Richard Cosway, before them being seated another young male model in the act of undressing.

On the walls hang portraits of the two lady members of the Royal Academy, Angelica Kauffmann and Mary Moser. The lighting of the room, which comes from a large central chandelier under a big shade, has been most skilfully rendered by the painter.

This picture was purchased direct from the artist by the King, George III. It was exhibited at the Royal Academy Exhibition in 1772. A fine engraving from the picture by Richard Earlom was published in 1773.



JOHN ZOFFANY, R.A.
THE ROYAL ACADEMY IN 1772.



JOHN HOPPNER, R.A.

(1759-1810.)

PORTRAIT OF H.R.H. PRINCESS MARY.

(*Canvas, 36 by 25 inches.*)



IN the year 1785 John Hoppner exhibited at the exhibition of the Royal Academy three companion portraits of the youngest daughters of George III. and Queen Charlotte—Princesses Mary, Sophia, and Amelia. From his childhood, Hoppner had been treated with special consideration by the King, and the commission to paint these three portraits established Hoppner in the front rank of portrait painters. At this time Hoppner bid fair to be the successor of Sir Joshua Reynolds as the first portrait painter in London. Two years later a new star arose on the horizon, in the person of Thomas Lawrence, with whom Hoppner engaged in a life-long struggle for supremacy. As Hoppner became more and more attached to the service of the Prince of Wales at Carlton House, he gradually dropped out of royal favour, which Hoppner had the mortification of seeing bestowed upon his successful rival.

Hoppner painted few portraits so attractive as those of these three young princesses. His mind was still fresh, untarnished by the glitter of Carlton House, and his hand was not yet wearied with the attempts to outrival Sir Joshua Reynolds and Thomas Lawrence on their own respective grounds. These portraits have always been justly popular with the royal family, and those of Princess Mary and Princess Sophia occupy prominent places in the White Drawing Room at Windsor Castle. They are well known through the fine stipple engravings from them by Caroline Watson. In 1900 they were sent on loan to the British Pavilion at the International Exhibition in Paris.

H.R.H. Princess Mary was fourth daughter of George III., and was born in 1776. In 1816 at the age of forty she married her cousin, William Frederick, Duke of Gloucester. She died childless in 1857, much beloved and esteemed by her relations.



JOHN HOPPNER, R.A.
PORTRAIT OF H.R.H. PRINCESS MARY.



JOHN HOPPNER, R.A.

(1759-1810.)

PORTRAIT OF H.R.H. PRINCESS SOPHIA.

(Canvas, 36 by 25 inches.)



H.R.H. PRINCESS SOPHIA, fifth daughter and twelfth child of George III. and Queen Charlotte, was born on November 3, 1777, and christened on December 1, at St. James's Palace. She was thus a little more than a year younger than her sister, Princess Mary, and their portraits were painted by Hoppner at the same time.

Mrs. Delany, writing from Bulstrode on October 10, 1779, and describing a visit to the Queen's Lodge, Windsor, says:—'Princess Mary, a most sweet child, was in cherry-coloured tabby, with silver leading-strings. She is all but four years old The King carried about in his arms, by turns, Princess

Sophia, and the last Prince, Octavius, so-called, being the eighth son. I never saw more lovely children, nor a more pleasing sight than the King's fondness for them and the Queen's. For they seem to have but one mind, and that is to make everything easy and happy about them.'

H.R.H. Princess Sophia died unmarried on May 27, 1848, after a long and not very happy life. Greville says of her: 'She was blind, helpless, and suffered martyrdom; a very clever and well-informed woman, but who never lived in the world.' This portrait, with that of Princess Mary, was sent on loan to the British Pavilion at the International Exhibition in Paris, 1900.



JOHN HOPPNER, R.A.
PORTRAIT OF H.R.H. PRINCESS SOPHIA.



SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

PORTRAIT OF THE RIGHT HON. WILLIAM PITT

(Canvas, 59 by 48 inches.)



ON January 23, 1806, William Pitt died at Putney at the early age of 45, having for twenty years of that short life occupied the highest posts in the administration of State affairs. His energies throughout were devoted to the good of his country and the service of his King, rather than to any personal advantage for himself. His name will live with that of his illustrious father, the Earl of Chatham, as one of the greatest English statesmen at any period of the nation's history.

The nation indeed mourned the loss of Pitt, and public and private memorials to his memory were raised all over the country. Among these was a posthumous portrait, which was commissioned from Sir Thomas Lawrence by Mr. J. J. Angerstein, the great picture collector and patron of art in his day. At the time of his death Pitt was sitting for his portrait to John Hoppner, R.A.

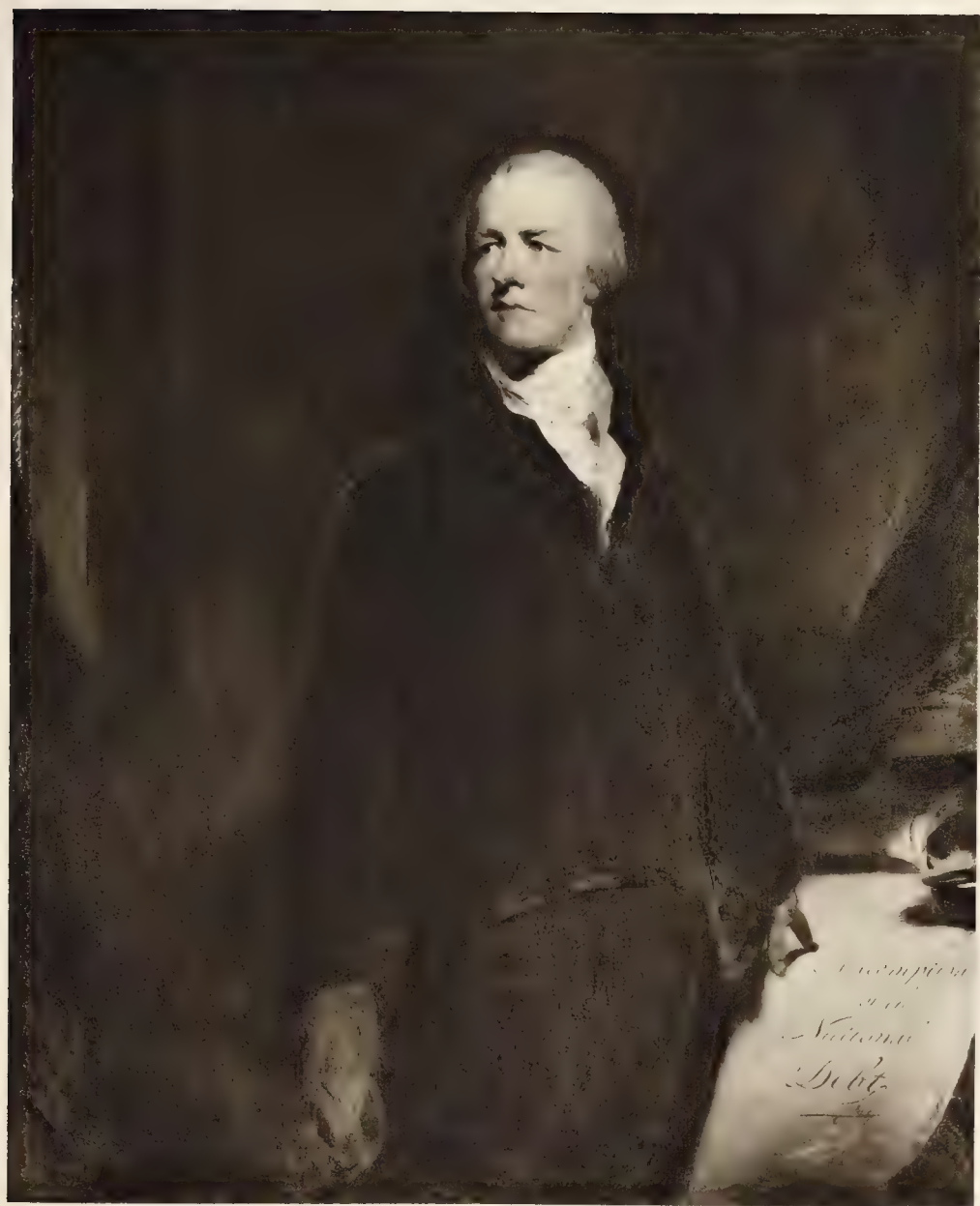
Aided by this portrait and by a cast taken from the features of the deceased premier immediately after death, Lawrence produced, in 1808, the fine portrait for Mr. Angerstein, which is now in the possession of the Earl of Rosebery, K.G. This was exhibited at the Royal Academy Exhibition of 1808. Mr. Angerstein gave Lawrence a commission for a second portrait, a *replica* of the first, which he intended to present to the Prince Regent. Lawrence was, however, so dilatory in its execution, that Mr. Angerstein died before the portrait was actually delivered to George IV. at Windsor Castle, in November, 1828.

Although only a posthumous portrait of William Pitt, and itself a *replica* of a later date, the portrait at Windsor Castle is a striking record of the man, who next, perhaps, to Napoleon Bonaparte and to Metternich, dominated Europe during his lifetime.



SIR THOMAS LAWRENCE, P.R.A.
PORTRAIT OF THE RIGHT HON. WILLIAM PITT.

THE UNIVERSITY OF CHICAGO
LIBRARY



SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

PORTRAIT OF SIR WALTER SCOTT, BART.

(Canvas, 61 by 52½ inches.)



THIS well-known portrait of Sir Walter Scott, the famous novelist and poet, was a commission given by the Prince Regent in 1820 to Sir Thomas Lawrence. It was some time, however, before Lawrence was able to execute the commission. In Sir Walter Scott's own diary for November 12, 1826, he notes that he 'went to sit to Sir Thomas Lawrence to finish the picture for His Majesty, which every one says is a very fine one. I think so myself, and wonder how Sir Thomas has made so much out of an old weather-beaten block: but I believe the hard features of old Dons like myself are more within the compass of the artist's skill than the lovely face and delicate complexion of females.' In this remark the great novelist showed his fine discernment of Lawrence's true capabilities. Flattered and worshipped as the favourite of fashion, Lawrence sought, like

Reynolds, Gainsborough and Romney, to gain his fame by painting the most beautiful women of his day. Fashion dictated to him a certain course, which he was too subservient to his good fortune not to follow. Sir Walter Scott, writing a few days later in his diary, notes that Lawrence 'is from the habit of coaxing his subjects, I suppose, a little too fair spoken, otherwise very pleasant.' It is in his portraits of great men, and especially the fine series painted for George IV. at Windsor Castle, that Lawrence showed his greatness both as a painter and as an interpreter of character. Metternich and Castlereagh, Pius VII. and Cardinal Consalvi, Eldon and Thurlow, William Pitt and Sir Walter Scott, are truer examples of his genius than his glittering transcripts of too evanescent female vanity and fashion.

The portrait of Sir Walter Scott was exhibited at the Royal Academy in 1827, and delivered at Windsor Castle in 1828.



SIR THOMAS LAWRENCE, P.R.A.
PORTRAIT OF SIR WALTER SCOTT, BART.




SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

PORTRAIT OF RICHARD, MARQUESS WELLESLEY, K.G.

(Canvas, 50½ by 40½ inches.)

 **R**ICHARD COLLEY WESLEY, or Wellesley as the name was usually spelt, was the eldest of six sons of Garret, first Earl of Mornington. The fourth son was Arthur, the famous Duke of Wellington, and three others attained high distinction in their careers. Richard Wellesley succeeded his father as Earl of Mornington at the age of 21, and at once entered on public life, as a member of the English House of Commons, though a Peer of Ireland. He was an adherent of William Pitt, and made such a mark in Parliament that in 1797 he was appointed Governor-General of India. The British supremacy in India, which had been founded by Clive and Warren Hastings, was in some peril through imminent danger from the rulers of Mysore and Hyderabad, and from the Maratha races, in conjunction with an invasion of the French. The Earl of Mornington grappled with the situation, and in a short time after his arrival Tippu Sultan had been defeated and slain at Seringapatam, and the Nizam of Hyderabad

had come under the protection of the British Government. Mornington was rewarded for these inestimable services by being created Marquess Wellesley in the Peerage of Ireland, an honour which gave him little gratification. Other important events were settled by Wellesley, including the annexation of Tanjore and the administration of the Carnatic. In 1803 the outbreak of war with the Maratha races caused Wellesley much anxiety, and a temporary repulse to Colonel Monson was the subject of much criticism in England and of considerable obloquy against the Governor-General. Wellesley was superseded in 1805 and came to England, having done more than any previous Governor-General to extend and strengthen British influence in India.

On returning home Wellesley found his position in England very different to that of the Governor-General who ruled millions in India. He never quite lost the ways or demeanour of an autocrat, and was thus difficult to deal with and to satisfy as a statesman. He acted as Foreign Minister under Lord

Liverpool, and contributed no little to support the struggle that led to the defeat of Napoleon in the Peninsular War. He subsequently became Lord-Lieutenant of Ireland, and later in life Lord Steward and Lord Chamberlain. He was never, however, satisfied with the treatment which he received at the hands of the East India Company, in spite of the somewhat tardy desire on the part of the Company to do him honour in later life. He died at Kingston House, Brompton, on September 26, 1842, and was buried by his special request in Eton College Chapel, in memory of his happy days at school.

Wellesley was noted for his good looks, though he was small of stature, and he was very popular at Court and in polite and cultivated Society. At Eton and Oxford he had imbibed a taste for scholarship and elegant composition, which stood him in good stead throughout his long life. He was an eloquent, but not very convincing speaker.

The Marquess Wellesley sat to Sir Thomas Lawrence in 1813 for the admirable portrait now at Windsor Castle. This portrait was a gift from the Marquess Wellesley himself to Her late Majesty Queen Victoria. A copy is at Eton College.



SIR THOMAS LAWRENCE, P.R.A.
PORTRAIT OF RICHARD, MARQUESS WELLESLEY, K.G.



SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

PORTRAIT OF PRINCE CLEMENT METTERNICH.

(Canvas, 51½ by 41½ inches.)

IN 1814, Society in London was not only in a state of relief owing to the final overthrow, as was then believed, of the national enemy, Napoleon Bonaparte, but also excited and its curiosity stirred to its utmost depths, by the visit to England of the allied sovereigns and some of the principal actors in the drama, which had just established Louis XVIII. on his precarious throne in Paris. Among this royal and noble company there was no more interesting figure, no more noticeable or important personage than Prince Clement Metternich, who, more than any other person, more than king or emperor, more than general or soldier, had brought about the downfall of Napoleon and the First Empire in France.

Clement Wenceslas Nepomuk Lothair Metternich wrote his name in indelible characters on the early years of the nineteenth century. His work was the triumph of the diplomatist over the soldier, his deed to weave the toils, in which the imperial eagle of France was eventually to struggle with captive pinions.

The battle of Austerlitz and the peace of Pressburg in 1806, were followed by an event of less note at the moment, but of more vital importance in the future. The Emperor of Austria appointed Metternich as ambassador to the Court of the Emperor Napoleon in Paris, and at the express wish of Napoleon himself. From this date until his final overthrow Napoleon found in Metternich his most deadly and insidious foe, who led him step by step into the paths of destruction. By his marriage with the Archduchess Marie Louise of Austria, Napoleon became the tool and victim of Metternich's policy and ambition.

It was therefore as a conqueror that Metternich visited London in the spring of 1814. The Prince Regent, as has been stated elsewhere, employed Sir Thomas Lawrence to paint the portraits of England's distinguished guests, and later on sent him to the Continent to complete the series. Lawrence painted Metternich again at Aix-la-Chapelle. His original portrait was exhibited at the Royal Academy in 1815, and now forms one of the series in the Waterloo Gallery at Windsor Castle, wherein the chief

actors in this historical drama are so admirably portrayed.

The fall of Napoleon only established the fact of Metternich's success. His subsequent career carried him still further. He became the practical governor of the Austrian Empire, and little short of being as great a tyrant over Europe, as Napoleon himself. His policy, which was based to a certain extent on a general repression of liberty, was bound to achieve its reward. The statesman who

set his life to combat and neutralise the effects of the French revolution, was the statesman whose policy created the revolution of 1848. When Metternich fell finally from power on March 13, 1848, Europe heaved almost as great a sigh of relief as when Napoleon abdicated in 1814. Yet after his fall, Metternich was able to write that had he to begin his career again, he would follow again the course he took before, and would not deviate from it for an instant.



SIR THOMAS LAWRENCE, P.R.A.
PORTRAIT OF PRINCE CLEMENT METTERNICH.



SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

PORTRAIT OF HENRY, THIRD EARL BATHURST.

(Canvas, 52 by 43½ inches.)



HENRY, third Earl Bathurst, who was born in 1762, succeeded his father in the earldom on August 6th, 1794. Through the influence of Pitt he became Master of the Mint, and was President of the Board of Trade under the Duke of Portland. In Lord Liverpool's ministry he was Secretary for War and the Colonies, and this office was rendered all the more important in that it was on Lord Bathurst that it devolved to direct the conduct of military affairs during the Peninsular War and the important events which led up to the defeat and fall of Napoleon. It is, therefore, as Minister for War that he

appears in the series of portraits painted after the Peace of 1814 for the Prince Regent by Sir Thomas Lawrence. Lord Bathurst was one of the type of moderate statesmen who have done great service to their country without displaying any special brilliancy, and without any excessive insistence on their own political convictions.

The portrait of Lord Bathurst is selected for reproduction here as being one of the most elegant and attractive of this series. The treatment is simple but dignified, and quite adequate, although he is merely seated in a dark blue coat, with the star of the Order of the Bath on his breast, and an eyeglass in his right hand.



SIR THOMAS LAWRENCE, P.R.A.
PORTRAIT OF HENRY, THIRD EARL BATHURST.



SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

PORTRAIT OF POPE PIUS VII.

(*Canvas, 106 by 70 inches.*)



HIS HOLINESS POPE PIUS VII. is seated at full length in a high-backed chair, on the arms of which he is supporting himself. He is attired in the crimson and white robes of the Papal office, and holds a handkerchief in his left hand. In the distance behind is seen a sculpture gallery with statues, the Galleria Chiaramonti of the Vatican. The name of Antonio Canova, the sculptor, through whose kind offices the painter obtained access to the Pope, is written in the upper corner of the picture.

In 1814, after the defeat of Napoleon and the entry of the Allied Sovereigns into Paris, an invitation was extended to them by the Prince Regent to visit London. The Emperor Alexander I. of Russia and the Emperor Francis of Austria came to London, accompanied by Prince Metternich, and by Marshal Prince Blucher and the Hetman Platoff. The Prince Regent wished to commemorate the occasion and employed Thomas Lawrence, who had succeeded Hoppner as his favourite painter, to paint the

portraits of these distinguished personages. These portraits were completed at York House (now Stafford House), St. James's Palace, and were exhibited at the Royal Academy in 1815, together with a portrait of the Prince Regent and the well-known portrait of the Duke of Wellington at St. Paul's Cathedral with the Sword of State.

In 1818 the Prince Regent, wishing to continue the series, sent Lawrence to Aix-la-Chapelle, where the Allied Sovereigns were again assembled in council. Lawrence was given a suite of rooms in the Hotel de Ville at Aix-la-Chapelle. There he again painted the Emperors of Russia and Austria, and also the King of Prussia, and also Hardenberg, Metternich (the second time), Nesselrode, and Richelieu, besides the English representatives—Castlereagh, Liverpool, Canning, and Bathurst.

After completing these, Lawrence was sent on first to Vienna to paint Field-Marshal Count von Schwarzenberg; there also he painted the Archduke Charles of Austria, and also Generals

Ouvaroff and Tchernicheff, Count Capo d'Istria, and Friedrich von Gentz.

Finally he proceeded to Rome to complete the series by painting portraits of the Pope Pius VII. and the Secretary of State, Cardinal Consalvi.

It was after his return from this journey in 1820 that Lawrence was elected President of the Royal Academy.

The series of portraits thus executed were placed by the Prince Regent in a new room at Windsor Castle, called the Waterloo Chamber, which was specially constructed to receive these

pictures. It is in this room that Sir Thomas Lawrence can be studied at his best. It may be doubted if any painter ever had such an opportunity for distinguishing himself in his art, and in such circumstances. Lawrence certainly rose to the execution, and though the portraits vary in merit, they form an imperishable monument of his genius. The portrait of Pope Pius VII. in particular may be said to rank among the greatest achievements in portraiture, and worthy to rank among the masterpieces of painting.



SIR THOMAS LAWRENCE, P.R.A.
PORTRAIT OF POPE PIUS VII.



SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

PORTRAIT OF BARON FRIEDRICH VON GENTZ.

(Canvas, 30 by 24½ inches.)



ON another page of this work it has been stated that the fall of Napoleon and the First Empire was due to the Austrian statesman and diplomat, Prince Clement Metternich. In reality there was another power in the background, one on which Metternich depended a great deal for the proper framing and exposition of his policy. That power was Friedrich von Gentz.

Gentz was born at Breslau in 1764 of Prussian parents, and was educated at Berlin. There in his youth he expressed strong Liberal views, especially on the question of the French Revolution. He translated into German Burke's famous 'Reflections upon the French Revolution.' Gentz made a profound study of the question of national finance, and obtained great repute as a jurist, historian, and political writer. In 1802 he entered the service of Austria, and from that date his sentiments in favour of the

Liberal cause began to grow weaker. By degrees he became a power through his writings as an uncompromising opponent of Napoleon, and was therefore of great use to Metternich in promoting the latter's plans. After the fall of Napoleon, Gentz continued to be the right-hand man or mouthpiece of Metternich and supported his repressive policy. No question or problem of politics presented any difficulty to Gentz, who died in 1832.

When the Congress of Peace Plenipotentiaries assembled again at Aix-la-Chapelle in 1817, Gentz accompanied Metternich to the Congress. Sir Thomas Lawrence there saw Gentz and painted his portrait, but was never able to finish it. It is one of the finest heads which Lawrence ever painted, and is singularly vivacious. It hung for many years at Hampton Court Palace, and was removed to the Corridor in Windsor Castle in 1901 by command of King Edward VII.



SIR THOMAS LAWRENCE, P.R.A.
PORTRAIT OF BARON FRIEDRICH VON GENTZ.




SIR DAVID WILKIE, R.A.

(1785-1841.)

THE ENTRANCE OF GEORGE IV. TO HOLYROOD HOUSE.

(Panel, 72 by 50 inches.)

N 1822 George IV. determined to pay a visit to his subjects in Scotland. The King embarked at Greenwich on Saturday, August 10, and anchored at Leith on the Wednesday following. Great preparations were made to receive the King, who was the first Sovereign of the House of Brunswick to set foot in Scotland. On August 15 the King made his solemn entry into the Royal Palace of Holyrood House, where he held a *levée* and a Court. The visit to Scotland lasted till August 29. Among the loyal Scotsmen, who attended the *levée* at Holyrood, was David Wilkie, the painter, who was presented to His Majesty by Sir Walter Scott. It was Wilkie's wish to commemorate the royal visit by a suitable picture. The choice of subject was finally left to the King himself, who selected the entrance to Holyrood.

This painting gave Wilkie much trouble, as so many chiefs and nobles of Scotland wished to occupy prominent places in the picture. It was not completed until 1830, owing to Wilkie's absence abroad. It was therefore commenced in his old style and completed in the new style, which he had acquired in Spain. The picture was exhibited at the exhibition of the Royal Academy

in 1830, and the scene is described in the catalogue as follows:—

'In front of His Majesty, the Duke of Hamilton, first peer of Scotland, in the plaid of the Earls of Arran, is presenting the keys of the palace, of which he is hereditary keeper. On the right of the King is the Duke of Montrose, Lord Chamberlain, pointing towards the entrance of the palace, where is stationed the Duke of Argyll, in his family tartan, as hereditary keeper of the household. Behind him is the crown of Robert the Bruce, supported by Sir Alexander Keith, hereditary knight-marshal, attended by his esquires with the sceptre and sword of state. Near him is carried the mace of the Exchequer, anciently the Chancellor's mace, when Scotland was a separate kingdom. On the left of the picture, in the dress of the Royal Archers who served as the King's bodyguard, is the late Earl of Hopetoun; and close behind, in the character of historian or bard, is Sir Walter Scott. These are accompanied by a varied crowd, among whom are some females and children, pressing forward with eagerness to see and to welcome their Sovereign upon this joyous and honourable occasion.'

The painting, considering the interval between its commencement and its completion, has lasted very fairly well. It hangs in the Corridor at Windsor Castle.



SIR DAVID WILKIE, R.A.
THE ENTRANCE OF GEORGE IV. TO HOLYROOD HOUSE.



SIR FRANCIS GRANT, P.R.A.

(1803-1878.)

HER MAJESTY, QUEEN VICTORIA, RIDING OUT AT WINDSOR CASTLE.

(*Canvas, 39½ by 54 inches.*)



HIS picture has been selected not for its importance as a work of art, though it is a good example of the facile though shallow art of Sir Francis Grant, but as depicting a pleasing episode in the daily life of Queen Victoria in hey-day of her youth. Full of life and youthful vigour, Queen Victoria was at the time of her accession fond of equestrian exercise. Here Her Majesty is depicted riding on a dun horse, in a dark blue habit and a black hat with a white feather in it. By the Queen's side rides her faithful friend and counsellor, Lord Melbourne, to whose parental care Her Majesty was so greatly indebted at such a critical period in her life. The Queen turns to acknowledge a salute from the Marquess of Conyngham, then Lord Chamberlain, who rides on a dark brown horse to the left of the picture. Behind them, riding under an

archway, can be seen figures of the Earl of Uxbridge, the Hon. George Byng, Sir G. Quentin, and Miss Quentin, Lady Rider to Her Majesty. In front, on the right of the picture, are two of Her Majesty's favourite dogs, Islay, a Scotch terrier, and Dash, a spaniel.

This picture was painted by Francis Grant, afterwards Sir Francis Grant, President of the Royal Academy in 1839, and was exhibited at the Royal Academy in 1840. It was to some extent due to this painting that Grant became the fashionable portrait painter of the day. He showed special skill in depicting hunting scenes, and resided at Melton Mowbray in the midst of the chief hunting country, where he died and was buried. His paintings being of somewhat ephemeral interest, and dependent on the dictates of fashion, have perhaps been unduly depreciated by a later generation.



SIR FRANCIS GRANT, P.R.A.
HER MAJESTY, QUEEN VICTORIA, RIDING OUT AT WINDSOR CASTLE.



SIR JOHN EVERETT
MILLAIS, P.R.A.

(1829-1896.)

PORTRAIT OF H.R.H. PRINCESS MARIE
OF EDINBURGH.

(*Canvas, 35½ by 24½ inches.*)



HIS portrait of her grandchild, the eldest daughter of H.R.H. Alfred, Duke of Edinburgh (and afterwards of Saxe-Coburg) and of the Grand Duchess Marie of Russia, was a commission given by Her Majesty Queen Victoria to Sir John Millais in 1882.

Millais was then in the height of his reputation as a portrait-painter, especially of children. As the young princess gave the promise of that charm and beauty for which she has since become famous as the Crown Princess of Roumania, it was natural that the services of the first child-painter of the day should be called in. As it happens, however, Millais,

the most genial and expansive of painters, appears not quite at his ease with a royal commission.

The portrait is full of charm and prettiness, but the touch is hesitating, and the modelling weak and hasty. The contrast of the white frock and pale pink ribbons and sash with the golden hair is skilfully wrought out, though it is just this effect which is lost in the reproduction. It cannot be reckoned among Millais's most successful works, but it is a good illustration of the fashion of the day and of a certain phase in the history of British Art.

The portrait was engraved under the title of 'The Little Duchess.' It now hangs at Windsor Castle.



SIR JOHN EVERETT MILLAIS, P.R.A.
PORTRAIT OF H.R.H. PRINCESS MARIE OF EDINBURGH.



HANS HOLBEIN.

(1497-1543.)

PORTRAIT OF SIR HENRY GULDEFORD, K.G.

(Panel, 32½ by 26½ inches.)



AMONG the official members of the Court of King Henry VIII., and among those brought into the closest relations with the Sovereign himself, was Sir Henry Guldeford, Comptroller of the Royal Household. This important office seems to have been almost hereditary in his family since his grandfather served Edward IV. in that capacity, and his father, Sir Richard Guldeford, K.G., held this and other important offices in the service of Henry VII. It would seem probable that Henry Guldeford was a favourite companion and playmate of Henry VIII. from early age. From being Squire of the Body he rose to be Standard-bearer, Knight Banneret, Master of the Revels, Comptroller of the Household, and Master of the Horse, in which capacity he attended the King at the Field of the Cloth of Gold in 1520. Guldeford retained the confidence and affection of his royal master until the end. Even the ill-will of Anne Boleyn did not seriously affect this, though at the time of his premature death in May, 1532, at the age of forty-three, he was living in voluntary retirement from the Court. The portrait of Sir Henry Guldeford, painted by Hans Holbein, marks an interesting

and important date in the lives of both courtier and painter.

Hans Holbein, as is generally known, left Basle in the autumn of 1526, furnished with a letter of introduction from Erasmus at Basle to Sir Thomas More in London. After passing through Antwerp, where he visited and painted the portrait of Pieter Gillis, or Petrus Aegidius, the common friend of More and Erasmus, Holbein arrived in London, where he received a welcome from Sir Thomas More. Among the great personages with whom More from his high position at Court was associated were William Warham, Archbishop of Canterbury, and Sir Henry Guldeford, Comptroller of the Royal Household.

On December 18, 1526, More wrote to Erasmus that he was doing what he could to find Holbein work in England. An opportunity for More's good offices soon presented itself, for in January, 1526-7, preparations were commenced for the festivities in connection with an alliance with the King of France, François I. These festivities and the important works connected therewith were carried out under the direction of Sir Henry Guldeford. The works included the building of a new banqueting-house, and among the painters employed thereon from February 8

to March 3 were Master Nicolas (probably Nicolas Lysarde), the King's sergeant-painter, Master Hans (evidently Hans Holbein), Vincent Volpe, Ellis Carmilian (or Carminell), and others. On Monday, March 11, the King himself inspected in London a painting of the siege of Terouenne, for which payment was made as follows:—

‘Paid to Master Hans for the payncting of the plat of Tirwan which standeth on the baksyde of the grete arche, in grete
iiij l.x.s.’

The festivities, which commenced on May 5, 1527, are chronicled by Hall, who specially notes that when the King, the Queen, and the ambassador rose and went out of the banqueting-room the King called their attention to this painting of the siege of Terouenne, ‘very conyngly wrought, whiche worke more pleased them than the remembryng of the thyng in dede.’

On St. George's Day, April, 1527, Sir Henry Guldeford was made a Knight of the Garter. In the painting by Holbein he wears the collar of the Garter, so that the portrait must have been painted soon after this date, as it bears a label with the date of 1527. It is noteworthy that the important portraits of Sir Thomas More and Archbishop Warham are also dated 1527, and that Holbein's original

drawings for all three portraits are among the series in the royal library at Windsor Castle.

Sir Henry Guldeford wears a rich tunic of gold brocade, over which is a short cloak of dark velvet with a broad edging of fur. Over his shoulders hangs the collar of the Garter (which identical collar was given after the death of Sir Henry Guldeford to the Duke of Suffolk), and round his neck is a double gold chain, passing under the tunic. In his right hand he carries a *bâton* of office, and the thumb of his left hand is inserted in one of the velvet waist-straps of his cloak. The background is dark green, and over his right shoulder is a branch of a fig tree, and behind his left, part of the same fig leaves, and a curtain drawn back on rings on a rod which runs across the top of the portrait. In the opposite corner is a white paper, inscribed with the date 1527, and the age, which is given as 49, though it should be 39, the figures having probably been altered during some restoration.

Small reproductions of this portrait giving the head only are met with, possibly by Holbein's own hand. A small roundel portrait is in the collection of Lord Kinnaird at Rossie Priory, and a circular miniature portrait is in the royal collection.



HANS HOLBEIN.
PORTRAIT OF SIR HENRY GULDEFORD, K.G.



HANS HOLBEIN.

(1497-1543.)

PORTRAIT OF THOMAS HOWARD, THIRD DUKE OF NORFOLK, K.G.

(Panel, 31½ by 24 inches.)



THE subject of this fine portrait by Holbein played a conspicuous part on the public stage during the first half of the Tudor era in England. Born in 1473, the son of Thomas Howard, second Duke of Norfolk, by his first wife, Elizabeth Tilney, he was as Lord Thomas Howard betrothed when eleven years of age to Princess Anne of York, younger sister of Elizabeth, queen-consort of Henry VII., and was married to her in 1495. He thus became brother-in-law to Henry VII., and uncle by marriage to Henry VIII. After his first wife's death he married Elizabeth, daughter of Edward Stafford, Duke of Buckingham, K.G., who in 1521 was sentenced to death by Howard's own father, the Duke of Norfolk. Lord Thomas Howard held important commands in the army and navy and fought under his father at Flodden Field. As Earl of Surrey he opposed the policy of Cardinal Wolsey, and in 1520 was appointed Lord-Lieutenant of Ireland. He was continually called on to command the army in France and Scotland, and succeeded his father in 1522 as High

Treasurer and in 1524 as Duke of Norfolk. As one of the chief advisers of the King, Norfolk was the chief opponent of Wolsey, and procured his downfall, but was less successful at first in his opposition to Thomas Cromwell, though he triumphed in the end. He succeeded in marrying two of his own nieces, Anne Boleyn and Catherine Howard, to the King, but gained little by their elevation. He married one of his daughters to the King's natural son, Henry Fitzroy, Duke of Richmond, whose premature death was a check to Norfolk's ambition.

After many years of supremacy in the royal favour Norfolk found himself attacked in his turn by the party of Catherine Parr and the Seymour family. He and his son were accused of high treason and condemned to death. Surrey was actually executed, but Norfolk, against whom the impeachment was really directed, escaped execution owing to the death of the King a few hours before the hour appointed for Norfolk's death. He remained a prisoner during the reign of Edward VI., but was restored to royal favour and his dukedom by Queen Mary,

and brought about the fall of another of his enemies, the Duke of Northumberland.

The Duke of Norfolk is seen, at rather more than half-length, standing. He wears a vest or jerkin of crimson silk, edged with brown fur, and over this a heavy cloak of blackish colour, lined with ermine. At the throat is seen a narrow edging of the shirt, with fine black thread embroidery. He wears a flat black cap with flaps, under which can be seen his short grayish hair. The features are hard and pronounced, and reveal the unpleasing side of his character.

Over his shoulders he wears the collar of the Order of the Garter, to which he was admitted in 1510. This collar is interesting, as it was probably made by the goldsmith, John of Antwerp, Holbein's personal friend, and was given to the Duke by the King in 1533, to replace one which the King had borrowed of the Duke at Calais for the *Grand-Maitre* of France. In his left hand he holds the white stave, denoting his office as High Treasurer, and in his right a short gilded stave with a black tip, denoting the office of Earl-Marshal, a dignity re-conferred by Henry VIII. in 1533, and enjoyed by the Duke's descendants to this day.

Across the top of the picture is an inscription in capital letters, which

can be deciphered with difficulty as follows:—

THOMAS HOWARD DUKE OFF NORFOLK
MARSHALL AND TRESURER OF INGLONDE
THE LXVI YERE OF HIS AGE.

The picture was therefore painted by Holbein in 1539 or late in 1538, when Norfolk returned to Court from the North of England. It shews Holbein in his most advanced style, being broader in treatment and less individual than the other portraits by Holbein in the Royal Collection. The portrait was formerly in the collection of Thomas Howard, Earl of Arundel, where it was engraved by Lucas Vorsterman in 1630. It was probably sold with the bulk of the Arundel collection in 1686 or 1692, and may be identical with a portrait of the Duke of Norfolk by Holbein which was sold at Amsterdam in April, 1732, for 1,120 florins. It first appears in the Royal Collection as in that of Frederick, Prince of Wales, at Leicester House, and passed with others from the Prince's collection into the King's collection after the death of the Princess of Wales in 1772. A similar portrait of considerable merit, showing slight differences, is at Arundel Castle, and claims to be the work of Holbein. Both portraits were shown together at the Tudor Exhibition in 1890, when the superiority of the Windsor portrait was at once apparent.



HANS HOLBEIN

PORTRAIT OF THOMAS HOWARD, THIRD DUKE OF NORFOLK K G



HANS HOLBEIN.

(1497-1543.)

PORTRAIT OF DERICK BORN.

(Panel, 23½ by 19½ inches.)



THE portrait of Derick Born, a young German merchant, is among the most perfect and the most attractive paintings by Hans Holbein which have survived to this day. The treatment is of the simplest. The young man stands behind a parapet, on which he leans his right arm, a motive more familiar among North Italian painters than on the northern side of the Alps. He wears a vest of rich black silk, over which is a short-sleeved cloak of brocaded material. The vest is cut low in front, so as to show the white shirt and the frilled collar with minute black thread embroidery. The youthful face looks out at the spectator, and on the head is a flat black cap. The head is relieved against a dark greenish blue background, broken up by some branches of a fig tree behind the figure. The left hand rests on the right wrist, having on the first finger a heavy gold ring with a coat of arms in the bezel. Below the parapet is inscribed :—

DERICHVS SI VOCEM ADDAS
IPSISSIMVS HIC SIT
HVNC DVBITES PICTOR FECERIT
AN GENITOR.
DER BORN AETATIS SVAE 23
ANNO 1533.

Early in 1532 Holbein returned to England from Basle, whither he had

returned home in 1529, but which had passed through a grievous time through the fanatical excesses of religious warfare. His return synchronised with a series of misfortunes to Holbein's principal patrons of three years before. The rise of Anne Boleyn brought about the resignation and withdrawal from the Court of both Sir Thomas More and Sir Henry Guldeford, followed in a few months by the death of Archbishop Warham. Holbein appears on this visit to have enjoyed the hospitality of his fellow countrymen, the Hanseatic merchants, in their home of the Stahlhof in Dowgate ward near the river Thames. The company of German merchants from the Hanse towns in North Germany had for long enjoyed special privileges for trading in London, and their abode or college, the Stahlhof, or Stapelhof, was the natural resort of their fellow countrymen. Within its pleasant precincts strangers were exempted from the dues and poll-taxes which were levied on aliens in London who did not take out letters of denization. For some years previously the Hanseatic merchants had been at loggerheads with the English company of Merchant Adventurers, who objected to the privileges enjoyed by the foreign traders. Sir Thomas More had been called in to try and settle these differences,

and was thus known to the German merchants at home and abroad before Holbein's arrival in England.

During the years 1532 to 1536 Holbein seems to have resided in the Stahlhof, and his name does not appear in any return of aliens settled in England until 1541. In 1532 Holbein painted the portrait of Georg Gysze (now at Berlin), a fellow-townsmen from Basle, and those of Hans of Antwerp, and Hans of Zürich, both goldsmiths; in 1533, Ambrosius Fallen (at Brunswick) and Derick Tybis, of Duisburg (at Vienna); and in 1536, Derick Berck (at Petworth), besides others, whose names have not been identified. For his friends at the Stahlhof, Holbein designed a 'costly and marvellous cunning pageant' representing Mount Parnassus, erected at the corner of Gracechurch Street for the coronation procession of Anne Boleyn. He also painted for them two great *tempera* paintings for the hall of their guild, representing 'The Triumph of Riches' and 'The Triumph of Poverty.' All these works were, however, dispersed when, in 1598, Queen Elizabeth gave a final ear to the petitions of the English merchants, and expelled the German colony from the Stahlhof. Under

James I. the German merchants were restored, but they found their old home in disorder, and they were unable to recover their position in the commercial world. They therefore presented their large paintings to Henry, Prince of Wales, from whom they passed possibly to Charles I. and certainly to Thomas Howard, Earl of Arundel. The portrait of Derick Born was once in the collection of Charles I., as it bears the brand-mark of his collection on the back of the panel. It may have come to the King with other pictures from his brother Henry's collection, but as it does not appear in the catalogue compiled by Vander Doort in 1639, it may have been acquired by the King subsequent to that date, or perhaps have formed part of Queen Henrietta Maria's private collection at Denmark (or Somerset) House, as a legacy from the late Queen, Anne of Denmark. It cannot also be identified either in the catalogue of James II.'s collection or in that of Queen Anne.

A smaller portrait of the same Derick Born, an oval painting on paper, evidently the work of Holbein himself, is in the Royal Picture Gallery at Munich.



HANS HOLBEIN.
PORTRAIT OF DERICK BORN.



HANS HOLBEIN.

(1497-1543.)

PORTRAIT OF JOHN OF ANTWERP, GOLDSMITH.

(Panel, 24 by 18 inches.)



IN describing the portrait of Derick Born by Hans Holbein in this series of reproductions an account has been given of Holbein's residence and connection with the foreign merchants of the Stahlhof in London. Another example of the portraits painted by Holbein at the Stahlhof is in the Royal Collection, being the portrait of John, or Hans, of Antwerp, a goldsmith resident in London. This is a very characteristic work by Holbein, though lacking the simple beauty of the young Derick Born's portrait, painted a year or a few months later. The subject represented wears a brown cloth vest with a black velvet collar, cut open at the neck to show the white embroidered shirt. Over his shoulders he wears a dark cloak, with a broad edging of fur. The head, a very German type, has thick, bushy dark brown hair, beard and moustache. A black cap is on the head, which is relieved against a wall of grayish colour. He holds in both hands a letter addressed 'To the honourable Hans of Antwerp at the Stahlhof in London,' of which he is about to cut the string with a knife. He is seated at a table on which lie a seal with the letter W, a quill pen, a sheet of paper, inscribed with the date '*Anno Dni*

1532, *auf 26 Juli Etatis Suae 53 (?)*,' and a pile of coins.

John of Antwerp is known through other authorities than this portrait by Holbein, though this is actually the earliest record of him in England. On April 16, 1539, Thomas Cromwell, then Master of the King's Jewel-House, recommended John of Antwerp for freemanship of the Goldsmiths' Company in London, stating that he had already lived twenty-six years in London, had married an Englishwoman, by whom he had many children, and intended to remain in London for the rest of his life. He does not appear to have taken out letters of denization. In 1537 among the aliens in London, on whom a subsidy was levied, occurs the name of 'John Andwarpe, straunger,' in the parish of St. Nicholas Acon, Lombard Street. In 1541 his name occurs in a similar entry as 'John Vander Gow, alias John Andwerp.' The Registers of the Church of St. Nicholas Acon contain entries of the baptisms of Augustine (1542) and Roger (1547), sons of John Andwarpe, and the burial of the said Augustine in 1550.

'John of Andwarpe's' name occurs in the privy purse accounts of the Princess Mary in 1537 '*for goldesmythes workes*,' and in the accounts of Thomas Cromwell,

as Master of the Jewel-House, there are several payments from 1537 to 1539 to John of Andwarpe for making gold rings or chains, making and repairing collars of the Order of the Garter or the 'George' jewels, and for making the gold cup, which Cromwell gave to the King as a New Year's gift in 1539. This cup may have actually been designed by Holbein, for in the Town Museum at Basle there is a drawing of a cup by Holbein, which bears the name of Hans of Antwerp on it. John of Antwerp was evidently in close relationship with Holbein. In the autumn of 1542 the plague, or sweating sickness, devastated the city of London. In September three of John of Antwerp's servants were buried on successive days. In October, Holbein himself was seized with the plague, and made a hasty will, to which John of Antwerp was a witness. In November the painter was dead, and letters of administration of his estate were granted to John of Antwerp, who appeared as Holbein's executor. Their friendship is immortalized by this portrait.

This picture was in the collection of Charles I., and appears in the catalogue

made by Vander Doort among the pictures, and stating 'placed at this time in the King's chair-room in the Privy Gallery' at Whitehall as 'No. 29. Done by Holbein. Item. Upon a crack'd board, the picture of a merchant, in a black cap and habit, having a letter with a knife in his hand, cutting the seal thread of a letter, a seal lying by, upon a green table, bought by Sir Henry Vaine, and given to the King.' It was appraised for sale by the Commonwealth, but reappears in the catalogue of James II.'s collection as 'No. 499. By Holbein. A man's head in a black cap, with a letter and a penknife in his hand.' To this a note is appended by Vertue, who transcribed the catalogue, that this portrait was at Dr. Mead's. It is uncertain, if this be the case, why the portrait left the Royal Collection for that of Dr. Mead, and how it returned again. It appears in the catalogue of George III.'s pictures at Windsor Castle, made by Francis Legge about 1820, as 'Holstoff, a German merchant dressed in black with a black cap, holding a knife in his right hand, cutting a string which ties a letter. Painted by Holbein. 2 ft. 1 ft. 6.'



HANS HOLBEIN.
PORTRAIT OF JOHN OF ANTWERP, GOLDSMITH.



GEORG PENCZ.

(1500(?)-1550.)

PORTRAIT OF DESIDERIUS ERASMUS.

(Panel, 23 by 18 inches.)



GEORG PENCZ, who was born at Nuremberg about 1500, appears to have been a pupil and assistant of Albrecht Dürer at Nuremberg, and afterwards to have studied in Italy. He is well known as an engraver, and is ranked among the 'little masters,' or immediate followers of Dürer. As a painter his work is strongly influenced by the Venetian and North Italian Schools, and his works have sometimes been ascribed to Italian artists. A portrait of a young man in the Italian manner is at Hampton Court Palace. Pencz died at Leipsic on October 11, 1550.

The picture represented is a portrait of the great scholar and philosopher, Desiderius Erasmus, who died in July, 1636. The portrait, which is signed and dated by Pencz in the following year, was probably adapted from one of the por-

traits by Holbein. It was acquired by the Marquess of Hamilton in Bavaria, and was given by him to Charles I. in 1632. It appears in Van der Doort's catalogue as 'in the King's Chair Room, in the Privy Gallery [at Whitehall], No. 13. Done by George Spence of Nuremberg. Item. The picture of Erasmus Rotterdamus, with a furred gown, and a black cap, with both his hands, which was brought by the Lord Marquiss from Germany, and given to the King. 2 f. 0 by 1 f. 6.' The panel bears the brand of Charles I. on the back. The portrait corresponds very nearly with one engraved by Lucas Vorsterman after Holbein, which was originally in the collection of the Earl of Arundel. The subsequent history of the picture is difficult to trace, as it seems to be classed among the portraits of Erasmus by Holbein.



GEORG PENCZ.
PORTRAIT OF DESIDERIUS ERASMUS.



FLEMISH OR FRANCO-FLEMISH SCHOOL.

(1540-1550.)

PORTRAIT OF PRINCESS ELIZABETH, AFTERWARDS QUEEN.

(Oak panel, 37½ by 27 inches.)



HE princess is standing, rather smaller than life size, seen to the knees, attired in a crimson-red brocade gown, cut square across the bosom. The dress has large hanging over-sleeves, and under-sleeves of crimson slashed with white. The petticoat is of white silk, heavily embroidered with gold. In her hands she holds a book, and on her wrists are white cuffs, which seem originally to have had a black pattern upon them. She wears a thick jewelled girdle, a large jewel on her bosom, a double pearl necklace with a pendant, and on her head a rich crimson-red cap trimmed with jewels. Her hair is of a light auburn colour and her eyes are grey, but may have been blue originally. On a sloping desk by her right elbow is an open book.

This picture appears to be identical with one described in the inventory of Henry VIII's pictures taken for Edward VI. in 1547. The picture is described as '20. The Ladye Elizabeth, her Grace, with a booke in her hande, her gowne like crymeson cloth of golde, with workes. (Patterned) No curtain.' At this date the princess was only fourteen years of age, and the painting can hardly be attributed to a year or so earlier. The general appearance would

seem to denote not less than sixteen years of age, but the portraits of children and young people at that early date all seem older to modern eyes than the children really are. The picture is evidently the same as the portrait of 'Queen Elizabeth at 16 years old,' which was seen by Paul Hentzner at Whitehall Palace in 1598. It remained at Whitehall till the days of Charles I., whose monogram and mark is branded on the back of the panel. It hung in the Privy Gallery at Whitehall, and is described by Vander Doort in his catalogue as 'No. 65. A Whitehall piece, by H. Holbein. Item: The picture of Queen Elizabeth, when she was young, to the waist, in a red habit, holding a blue book in both her hands, and another book lying upon the table, in a gilded wooden frame, painted on board. 5 f. 0 by 4 f. 0.'

This portrait does not seem to have been sold by the Commonwealth, as it reappears in the catalogue of James II.'s pictures as 'Queen Elizabeth when she was young in red, to the knees, by Holbein,' and was then hanging in the gallery next the Park. It was removed to Kensington, where it was in Queen Anne's day, and where it was probably reduced in size to act as pendant to the three similar portraits also reproduced here, for it appears in the catalogue of

Queen Caroline's pictures in 1743 as 'No. 114, by H. Holbein. In a large gold frame, over the door next the backstairs, a picture of Queen Elizabeth, when Princess, with a book in her hand with a blue cover, and a book lying on a table by her. 3f. 5 by 2f. 7 $\frac{1}{2}$.' These dimensions correspond nearly to those of the portrait at the present day, though it has suffered some slight further diminution. It remained at Kensington Palace, but in 1865 was removed to St. James's Palace, when it was again removed to Windsor Castle, where it now hangs.

The authorship of this portrait is a matter of doubt. It cannot be the work of Holbein, who died in 1543, when the princess was only ten years old. It is not moreover in Holbein's manner. It belongs to the series represented by the portraits of Henry VIII., Mary Tudor, and Edward VI. in the collection. In actual drawing and modelling it is, however, deficient in merit, and inferior to the portraits of Edward VI. and Henry VIII. The style has a French, or Franco-Flemish look. The picture cannot well be by any member of the Hoorenbault, or Hornebolt family of Ghent, for of these Gerard died in 1540, Lucas in 1544, and Susanna in 1545. It is possible that the portraits may be by some painter of the Franco-Flemish School at Paris, of which the chief exponents were Jean and François Clouet, and Corneille de La Haye, better known as Corneille de Lyon. The portraits have a greater resemblance to those of this school in France than to the work of any known painter at that time in England, such as 'Gillam Stretes, Duchman,' Gerbicus Fliccius the German, Jan Raf-or Rave, better known as Joannes Corvus, the painter of a portrait of Princess Mary Tudor in the National Portrait Gallery, or Joost van Cleef, or 'Sotto Cleef,' who died in 1540.

Jean Clouet, the original Janet' or 'Jehannet,' died in 1540-1, and his son and successor, François Clouet, also known as 'Janet,' appears to have been regularly attached to the Court of François I. from 1541 onwards, and there is no indication of his having worked elsewhere.

Corneille de La Haye, evidently of Dutch origin, was settled as a painter at Lyons before 1536, by which date he had attracted the notice of and been employed by the French King. In 1538 Holbein's famous series of woodcuts, 'The Dance of Death,' was published at Lyons, and in the same year Nicolas Bourbon, the French poet, published at Lyons his 'Nugæ,' a volume of verse, containing eulogies of his friend Holbein. It is not unreasonable, therefore, to suppose that Corneille de Lyon, as he is usually named, would have been influenced by the fame and repute of Holbein, if not actually acquainted with the great painter himself. The small portraits usually attributed to Corneille de Lyon, with their pale green backgrounds, are not without some affinity to the portraits by Holbein and the painters of his period. It may be noted also that, according to M. Dimier, a gap occurs in what is known of the life of Corneille de Lyon between 1542, when François I. was last in the vicinity of Lyons, and 1547, when the painter was summoned to Paris by Henri II., naturalised, and made painter to the King on equal terms with François Clouet. It is possible that Corneille de Lyon may have gone to England about 1543, after the death of Holbein, to take up the succession to that painter at Court, and returned to France after the death of Henry VIII. in 1547. If this were the case, he might be credited with the portrait of the Princess Elizabeth and the companion portrait of Princess Mary, if not also with the superior portraits of Henry VIII. and Edward VI.



FLEMISH OR FRANCO-FLEMISH SCHOOL.
PORTRAIT OF PRINCESS ELIZABETH, AFTERWARDS QUEEN



FLEMISH OR FRANCO FLEMISH SCHOOL.

(1540-1550.)

PORTRAIT OF KING HENRY VIII.

(Panel, 39½ by 29¼ inches.)



HIS portrait of Henry VIII. shows the King in the later years of his life, standing, though seen only to above the knees, in a rich slashed and bejewelled tunic of cloth and gold, over which is a coat of purplish brown velvet or satin embroidered with gold and edged with ermine. He wears a flat cap with jewels and a white feather. In his right hand he holds a pair of gloves, and his left rests on his dagger, which has an elaborate jewelled hilt. Round his neck is the well-known rope of Hs. with a pendant, and a heavy jewelled collar lies over his shoulders above the other.

This portrait has always been attributed to Holbein, and is probably identical with that mentioned in the catalogue of James II.'s pictures as 'No. 866. King Henry VIII. at half-length, with gloves in his right hand.'

It is curious that, in spite of the traditional connexion between the King and the painter, there is no portrait of Henry VIII. which can be authenticated as actually from the hand of Holbein.

In fact, it is difficult to point the record of any such a portrait other than the famous wall-painting at Whitehall Palace, destroyed by fire, of which the original cartoon by Holbein, with the portraits of Henry VII. and Henry VIII., is preserved in the collection of the Duke of Devonshire at Hardwick Hall, and two precious copies of the whole composition, made by Remigius van Leemput, are known to exist.

The portrait at Windsor Castle, and others of a similar description, cannot well be the work of Holbein, since they represent the King in his declining years after the date of Holbein's own death in 1543. It evidently belongs to a series, of which the portraits of Edward VI., Queen Mary and Queen Elizabeth (as Princess) hang in the same room at Windsor Castle. A careful examination of these portraits shows that they are all probably by the same author; and as Elizabeth is evidently portrayed from the life at the age of sixteen, the date for the execution of the portraits could be fixed at about 1548, or the early

years of the reign of Edward VI. Little is known of the painters in England at this date. One, Guillim Strete, is mentioned as having painted the young King, but little is known for certain of his work.

The style of painting in these portraits would seem rather to connect them with the contemporary school of portrait painters in France, chiefly identified at

present with the name of François Clouet. In view of the close relations between the Courts of the Tudors and the Valois, there would be nothing to render impossible a sojourn of the younger Clouet, or more probably Corneille de Lyon, in his earlier days, at the Court of Henry VIII., and the early days of Edward VI., during the *interregnum* of artists caused by the death of Holbein in 1543.



FLEMISH OR FRANCO-FLEMISH SCHOOL.
PORTRAIT OF KING HENRY VIII.



FLEMISH OR FRANCO-FLEMISH SCHOOL.

PORTRAIT OF KING EDWARD VI.

(Panel, 44½ by 32½ inches.)



THE young King appears here at about the age of fifteen, so that the portrait could not in that case have been painted before 1552, but as the age of children often appears exaggerated in early portraits of this class, the portrait may possibly belong to some two or three years earlier. The King is standing, richly clad in a gold embroidered white satin dress, over which is a heavy red-brown velvet or satin cloak lined with ermine. He has embroidered trunks and white silk hose. On his head is a black velvet cap with a white ostrich feather over his left ear, and round his shoulders is a double chain of jewels, from which hangs a pendant in the shape of a large diamond, surmounted by a crown from which issues two ostrich feathers. His right hand holds a dagger by the scabbard, and his left has the thumb inserted in his girdle. He stands by a window on the left, through which is seen the view of a town with a spire among the roofs, and before a wall, on which is a gold embroidered curtain. A fluted column is seen to the right, having on its base a circular relief of Marcus Curtius, the Roman hero. The picture is inscribed under the window in cursive characters, *Edwardus Sextus Rex Anglae*.

The panel bears the brand of Charles I.'s collection on the back. It is entered in Vander Doort's catalogue as in the Privy Gallery at Whitehall, 'No. 61, a Whitehall piece. Item. The picture of King Edward VI. at length, in a red satin coat lined with white fur, and in a

white suit, in a wooden gilded frame,' no measurements being given. At the dispersal by the Commonwealth this picture was sold to Mr. King on 8th November, 1649, for £10. It reappears in James II.'s catalogue as 'No. 89, by Holbein, King Edward the Sixth, at length,' and still in the Privy Gallery at Whitehall. In Queen Anne's day it was at Kensington Palace, where it is described as 'No. 1, King Edward VI. at length, over the chimney in the Queen's dressing room.'

At some time subsequent to this date the picture appears to have been cut down and reduced in height to its present dimensions. A small copy in water-colours, drawn by George Vertue in 1745, and preserved at Windsor Castle, gives what appears to be the original composition, in which the young King stands upon a carpet, with a broad red and gold border to it. The picture may have been cut down to make it a pendant to the half-length portrait of Henry VIII., which is evidently by the same hand, the painting of the fur-lined sur-coat being very similar in both portraits. The gold embroidered curtain behind the young King's head repeats the embroidery in the dress of Princess Elizabeth. These three portraits and that of Queen Mary have been formerly assigned to Holbein, but neither the ages of the sovereigns or the style of painting would allow of their being painted by Holbein before his death in 1543. They are possibly by some Flemish artist resident, perhaps, at the Courts of both France and England, such as Corneille de Lyon.



FLEMISH OR FRANCO-FLEMISH SCHOOL.
PORTRAIT OF KING EDWARD VI.



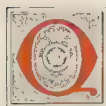
QUINTEN MATSYS

(METSYS OR MASSYS).

(1466(?)-1530.)

PORTRAIT OF THOMAS LINACRE (?).

(Panel, 18 by 13 inches.)



QUINTEN MATSYS (Metsys or Massys) was perhaps the leading painter in the Netherlands at the beginning of the fifteenth century. Great as he was, and as his work has always been acknowledged, critics have not yet entirely succeeded in distinguishing all his work from that of his contemporaries.

Matsys was born at Louvain about 1466, and had settled at Antwerp before 1491, when he was admitted as a master in the Guild of St. Luke in that city. He spent the greater part of his life at Antwerp, where he died in 1530.

Matsys was one of the founders of the modern school of painting. While maintaining the traditions of ecclesiastical art in his great altar pieces at Antwerp and Brussels, it was Matsys who inaugurated that school of realistic and humorous painting which was taken up by Marinus van Reymerswale, Jan van Hemessen and others, and developed into the later Flemish school of Rubens. Matsys was also a pioneer in the art of portraiture, and certainly exercised some

influence over the art of Hans Holbein, who blended thereby with the rather aggressive assertion of the purely German school something of the tenderer and more sympathetic feeling of the Flemish. Matsys would have obtained sufficient fame as a portrait-painter, had he practised nothing else. The portrait here reproduced is a good example, and recalls the well-known portrait of Peter Gillis (or Aegidius), the friend of Erasmus and Sir Thomas More, now in the Earl of Radnor's collection at Longford Castle. The subject is treated with the same homely geniality and simplicity.

The portrait bears the brand C.P. on the back, which shows that it belonged to Charles I., when Prince of Wales. It does not, however, appear in Vander Doort's catalogue in 1639, though it appears in that of James II.'s pictures in 1688 as 'No. 527 An old mans head with a letter in his hand, by Holbein.' In the catalogue of the pictures at Kensington Palace in 1818 it is entered as 'No. 182. Portrait of

the celebrated Linacre founder of the College of Physicians P. C. Quintin Matsys.'

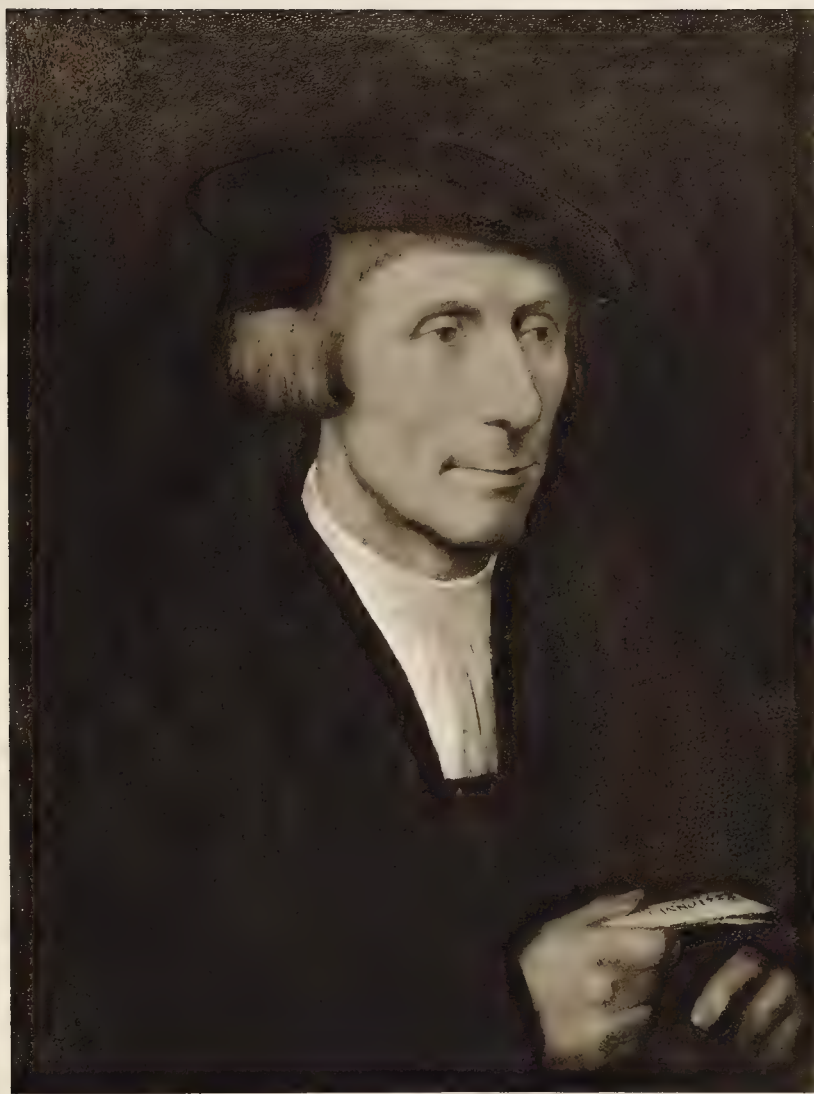
It is not certain when the name of Linacre got attached to this portrait. The man represented in the portrait holds a letter on which is the date 1527. Linacre died on October 24, 1524, and it does not appear that he left England during the last twenty-five years of his life. As the friend of Erasmus and

Sir Thomas More, there would be everything in favour of Linacre having been painted by Holbein in 1527, had he been alive, but Holbein did not reach London till 1526, long after Linacre's death.

Unfortunately this portrait has been subsequently accepted as the true portrait of the famous founder of the College of Physicians in London, a contention which it would be difficult to establish.



QUINTEN MATSYS (METSYS OR MASSYS).
PORTRAIT OF THOMAS LINACRE (?).



MARINUS VAN REYMERSWALE.

(Fl. 1521-1560.)

THE MONEY-CHANGERS.

(Oaken panel, 45½ by 32½ inches.)



WO money-changers, or bankers, or perhaps a money-changer and his wife, are seated at a table, clothed in fantastic robes and head-dresses. One of them is making an entry with his pen in a book of accounts, the other is resting an arm on the writer's shoulder and grasps a money-box in his left hand. On the table before them lie money-bags, coins, and a large jewel. Above their heads behind them on a shelf are books, parchments, and a candle-stick, and on a perch to the left is a parrakeet.

This picture was in the collection of Charles I., and bears the royal brand on the back of the panel. It appears to be identical with the picture described in the inventory of the royal collection as 'Two Usurers, a copy after Quintyn,' appraised at £5, and sold to Mr. Hurst and Mr. Bass on March 1, 1652, for £5. In the catalogue of James II.'s pictures it reappears as 'No. 953, by Quentin Matsys. A piece of 2 Jews.' At Kensington, in 1697, it was catalogued as 'No. 7. Two Jews, by Quintin,' and at Windsor Castle, in 1776, as 'Two Misers, by Quintin Matsys.' By the last-named title this picture has been always until lately known to repute and made an object of interest at Windsor Castle. The picture is in reality one of many repetitions of the same subject which are to be found throughout Europe. An excellent example is in the collection of Viscount Cobham at Hagley, and

another from the Wynn Ellis collection is in the National Gallery.

Although it is possible that these may be all based on a painting of this subject, really executed by the great painter Quinten Massys (or Matsys), such as the double portrait of 'A Merchant and his Wife' in the Louvre at Paris, it seems almost certain that the series to which the Windsor picture belongs were painted by Marinus Van Reymerwale. Marinus, who was the son of a Claes of Zieriksee in the province of Zeeland, appears to have been born at Reymerwale in the same province. He is sometimes known as 'Marinus de Zeeu' or the 'Zeelander.' He studied as an apprentice at Antwerp, but there is no actual evidence of his having been a pupil of Quinten Massys. Later in life he was resident at Middelburg, where he got in trouble for participating in the iconoclastic riots of 1566.

Marinus was always exaggerated in his style, and was a frequent repeater of his own paintings. Besides the 'Money-changers' he painted over and over again a 'Vanitas' or 'St. Jerome with a Skull,' 'The Calling of St. Matthew,' and 'The Virgin nursing the Infant Christ.' He has been regarded as one of the last artists in the Netherlands of purely national character.

On one of the papers on the shelf is the word 'Cuelen' (Cologne), which might seem to indicate that these money-changers or bankers came from or were at Cologne.



MARINUS VAN REYMERSWALE.
THE MONEY-CHANGERS.



JOOS VAN CLEVE.

(Fl. 1550-1570.)

PORTRAIT OF HIMSELF.

(Panel, 25 by 19 inches.)



VERY little is known about the painter Joos van Cleve, who, according to Carel van Mander, came to England about 1554, at the time of the marriage between Philip II. of Spain and Queen Mary, but, not finding the employment he expected, lost his reason and died mad. Hence he was generally known as 'Sotto Cleef.' The recent researches of M. Georges Hulin at Ghent and Dr. Max Friedländer at Berlin have shown that it is very important to distinguish this Joos van Cleve, or Sotto Cleef, from an earlier painter, Joos van der Beke of Cleves, who was settled at Antwerp, and who has in recent days been identified, though without absolute certainty, as the so-called 'Master of the Death of Mary.'

All that is known of 'Sotto Cleef' is that he was from Antwerp, that he appears to have worked at the Court of France, and that he came to England about 1554, if not earlier, where he lost his reason.

Dr. Hulin seeks with some plausibility to identify him with one Jan van Ghinderick or van Cleve, an Antwerp painter of that date.

'Sotto Cleef' was a portrait-painter of considerable excellence. He is remarkable for solid, downright rendering of character, and especially for the skill and delicacy with which he drew hands, usually in a fore-shortened position. He was a painter also of

mythological and religious subjects, a painting of the 'Nativity' at Windsor Castle, sometimes ascribed to Correggio, being probably the work of 'Sotto Cleve.' The portraits of 'Sotto Cleve' and his wife were purchased by Charles I. They appear in the catalogue of Charles I.'s collection as 'Done by Sotto Cleve. Item. The picture of the painter called Sotto Cleve, said to be his own picture, done by himself, in a black cap, and furr'd gown, painted upon a greenish ground, upon a board, being in a black ebony frame, bought by the King. 2/0 by 1/8.' The pictures were appraised in the Commonwealth at £60, and were sold to Mr. Wright for £61. They were recovered at the Restoration and eventually hung at Kensington Palace, whence they were removed to Windsor Castle.

In the catalogue of the pictures at Kensington in 1819, these two pictures are stated to have been purchased by Charles I. in 1636 from a Dutch merchant, called David Rentz. This is probably an error, for one David van Reynst, a Dutch master, purchased several pictures at the dispersion of Charles I.'s collection by the Commonwealth, but these were purchased by the States General in Holland and restored at the Restoration to Charles II. It is probable that the two portraits of Joos van Cleve and his wife were among those thus restored and purchased from Van Reynst.



JOOS VAN CLEVE.
PORTRAIT OF HIMSELF.



JOOS VAN CLEVE.

(Fl. 1550-1570.)

PORTRAIT OF HIS WIFE.

(Panel, 29 by 19 inches.)



THIS portrait of the wife of Joos van Cleve is a pendant to the portrait of the painter by himself, which has already been described. It is described in Charles I.'s catalogue as 'Done by Sotto Cleeve. Item. The aforesaid fellow piece of Sotto Cleeve, being his wife, in a white linen head dressing, with

two hands together holding a pater-noster, and in the like aforesaid ebony frame. 2/1 x 2/8.' It is probable that the two portraits were in one frame, as they were sold together by the Commonwealth in 1650 for £61.

This is an admirably painted portrait, the hands and the white cap being especially worthy of notice.



JOOS VAN CLEVE.
PORTRAIT OF HIS WIFE.



JAN PROVOST.

(Died 1529.)

THE VIRGIN AND CHILD, WITH ST. BERNARD AND ST. BENEDICT, AND WITH POR- TRAITS OF DONORS ON THE WINGS.

(Panel, 29½ by 22½ inches; Wings, 30 by 9½ inches.)



UNTIL the exhibition of the paintings by early Flemish artists at Bruges in 1902, very little attention had been paid to the works of a painter who had once occupied a leading position in the art history of Bruges.

Jan Provost was a native of Mons in Hainault, and received the freedom of the Guild of St. Luke at Antwerp in 1493, his presence at Antwerp being perhaps due to the residence in that city of the great master, Quentin Matsys. In February, 1494, he removed to Bruges, where he purchased Burgher's rights, and where he continued to reside until his death in 1529.

Provost was a many-sided artist, and the works executed or supervised by him for the town of Bruges were not only paintings of all sorts, but heraldry, topography, and even architecture. He was a leading member of the Guild of St. Luke at Bruges, and in 1521 received as his guest there no less a person than

Albrecht Durer. He was four times married.

If Jan Provost cannot be given a place in the first rank of Flemish artists he occupies a very honourable position in the second rank. In many ways he shows great originality; his types of faces are his own, his methods of drawing the eye and the ear very characteristic, and the same may be said of his treatment of many other features of the human body. The folds of his draperies are flowing and not angular. It is in the composition and lighting of his paintings that he shows the greatest skill and research. There is something of an amateur about many of his known works, which have a literary rather than a purely artistic flavour. The picture here reproduced is very characteristic. In the central panel the Virgin is seated on a dais in the centre, offering her breast to the Child, who is turning away from it towards St. Bernard, who kneels on the left in white garments,

holding a crosier with a pot of lilies in front of him. Opposite on the right kneels St. Benedict in black robes holding a crosier and a book.

On the wings are portraits of the donors; on the left a man kneeling, with St. John the Baptist standing by him as patron Saint; and on the right a lady, with St. Barbara as patron Saint.

On the reverse of the wings when closed is a 'Vanitas' or allegory on the frailty of human things, representing a merchant seated in his study, reading a book of accounts and counting up his money. Near him is a skeleton in rich clothes resting its skull on its hands as it gazes at the merchant.

In the picture there is fixed on the wall a broadside with a figure of St. Hubert, and a calendar of the month.

This interesting triptych was in the collection of Charles I., when it was attributed to Albrecht Dürer. It bears the brand of Charles I. on the back. It reappears in the collection of James II., and continued to hang in the royal collection as the work of Albrecht Dürer until 1901, shortly after which date it was identified as the work of Jan Provost. As the two saints represented are the two patron saints of the Cistercian order, it was probably painted for one of the Cistercian abbeys, perhaps the Abbaye des Dunes, near Bruges.



JAN PROVOST.
THE VIRGIN AND CHILD WITH ST. BERNARD AND ST. BENEDICT. AND WITH
PORTRAITS OF DONORS ON THE WINGS.



JODOCUS VAN WASSENHOVE
(JUSTUS OF GHENT),
OR
MELOZZO DEGLI AMBROSI
(DA FORLÌ).

FEDERIGO DA MONTEFELTRO, DUKE OF
URBINO, AND HIS SON, GUIDOBALDO,
LISTENING TO A LECTURE BY A
PROFESSOR.

(Panel, 51½ by 84 inches.)



HIS painting is one of a series of decorative paintings executed for the Library of the Duke of Urbino, who is shown seated, turned in profile to the left, and seen to the knees, with his hands on the shoulders of his son, Guidobaldo, who stands also in profile to the left, as they listen to the discourse of a professor, who, in a black robe and cap, is reading at a desk from a manuscript. Behind the Duke are seated three courtiers in a row against the wall, and in the background are the figures of two more men. The scene takes place in a vaulted chamber, the ceiling of which is supported by two columns and bears the inscription 'FEDERICUS DUX URBINI MONTIS FE,' this being part of the inscription which ran round the ceiling of the whole room.

The Duke is arrayed in the cloak of

the order of the Garter, an honour which was conferred upon him on August 18, 1474, by King Edward IV.

This painting appears to have been originally painted in tempera on a panel of chestnut wood, and to have been of greater dimensions. It is said to have been found in Italy in use as a table and acquired by a Signor da Tivoli, who sold it in 1845 to Messrs. Woodburn, who brought it to England, and at the sale of the Woodburn collection in June 1853 it was described as by Piero della Francesca, and was purchased for the Royal collection by her Majesty Queen Victoria. The series of paintings of which it formed part was painted by command of Duke Federigo for his new Library at Urbino, and comprised a series of portraits of law-givers, philosophers, and others, some of which are preserved in the Louvre at Paris, and others in the

Palazzo Barberini at Rome, and a series of seven allegorical representations of the Arts and Sciences, the *Quadrivium*, and the *Trivium*, two of which representing Music and Rhetoric are in the National Gallery, and two representing Dialectic and Astronomy in the Berlin Gallery.

The authorship of these paintings has been the subject of much dispute. Tradition ascribes them all to Melozzo da Forlì, who was chiefly employed in the Vatican at Rome, and at Loreto, but is also stated to have worked for the Duke of Urbino. There was, however, in the employ of Duke Federigo at Urbino a Flemish painter of great merit, known there as Justus of Ghent, whose real name, Jodocus van Wassenhove, has lately been discovered by Mr. W. H. J. Weale. A large painting by this artist, representing 'The Last Supper,' is preserved at Urbino, and the affinity between this painting and those that remain from the Library series, especially in the portrait heads introduced, has led people to ascribe the whole series of paintings in the Library to Justus of Ghent, rather than to Melozzo.

This opinion is further supported by the statement made by Vespasiano de' Bisticci in his life of Federigo da Montefeltro, that the Duke sent to Flanders for an artist specially skilled in the handling of oil colours, to whom he gave important commissions, causing his Duchess to sit for her likeness, and ordering him to decorate a Library with

pictures of philosophers, poets, and doctors of the church.

The painting of 'The Last Supper' was executed as an altar-piece for the confraternity of the Corpus Domini in the church of Santa Agata at Urbino. It was completed in 1474, and the Duke made the painter introduce portraits of himself and of the Venetian Ambassador, Caterino Zeno, who came to Urbino on a special mission in 1471. Duke Federigo was raised to the rank of Duke by Sixtus IV. in 1474, and in that year received the Order of the Garter. His son, Guidobaldo, was born in 1472, and the Duke himself died in 1482. As Guidobaldo is depicted as from six to eight years of age in the painting at Windsor, it can hardly have been executed before 1478-80. There is nothing in the style of painting shown in the paintings from the Library at Urbino to denote that they are by the same hand as that which painted frescoes in the Library of the Vatican. There is no actual evidence that Melozzo was ever really employed at Urbino. The internal evidence of the Library paintings, including that at Windsor, shows the hand of a Netherlandish artist, and documentary evidence would seem to point to their author being Justus of Ghent. This attribution has been further corroborated by the investigations made by Signor Venturi, director of the Galleria Nazionale in the Palazzo Corsini at Rome.



JODOCUS VAN WASSENHOVE (JUSTUS OF GHENT), OR
MELOZZO DEGLI AMBROSI (DA FORLÌ).
FEDERIGO DA MONTEFELTRO, DUKE OF URBINO AND HIS SON, GUIDOBALDO,
LISTENING TO A LECTURE BY A PROFESSOR.



HISPANO-FLEMISH SCHOOL.

(1500-1520.)

THE CALLING OF ST. MATTHEW.

(Panel, with arched top, 67½ by 71½ inches.)



THIS painting has often been attributed to the famous painter Jennin Gossart of Maubeuge, better known as Jan van Mabuse, but in the light of recent research this attribution cannot be upheld. As it came from Spain originally it is probably the work of one of the many early Flemish painters, who were settled in Spain at the beginning of the sixteenth century.

The picture belonged to Charles I., and is described by Vander Doort in his catalogue, as 'said to be done Item. A very old defaced, curious painted altarpiece, upon a thick board, where Christ is calling St. Matthew out of the Custom House, which picture was got in Queen Elizabeth's days, in the taking of Calus Malus in Spain; painted on a board, in a gilded arched frame like an altarpiece, containing ten big figures less than half so big as the life and some 22 afar off less figures. Given to the King. 6 f. o by 5 f. 7.' In the catalogue of James II.'s pictures it reappears as 'No. 949. Christ calling St. Matthew from the receipt of customs,' but in neither case is a painter's name attached to the description of the picture.

The incident referred to above is doubtless the abortive siege and capture of Cadiz by the Earl of Essex, in June, 1596. The painting was probably the

altarpiece of some church, apparently, as the presence of merchant ships in the background would seem to indicate, a church connected with some trading community. Jesus Christ stands rather to the left, with a crowd of His disciples and followers behind Him on His right hand. On the right hand of the picture St. Matthew, represented as a young man of rather Jewish appearance, is issuing in an attitude of respect from an open court, enclosed by a richly carved balustrade with highly decorated pillars, with which are seen two figures at a table, on which are account-books and money. In the background on the right, through the windows of a richly-decorated marble hall, can be seen Christ at a banquet in the house of Levi. The elaborate carvings and the hanging clock in the centre of the roof are characteristic of the goldsmith style of decoration, not uncommon in Flemish paintings of this period, and in some usually attributed to Gossart, such as the altarpiece at Palermo. It has been found difficult as yet to assign these paintings with certainty to any particular painter. The types of head in this painting have something Spanish in their appearance, and suggest that the work was executed in Spain itself, and not one of those commissioned from Spain, but exported from Antwerp or Bruges.



HISPANO-FLEMISH SCHOOL.
THE CALLING OF ST. MATTHEW.



SIR PETER PAUL RUBENS.

(1577-1640.)

PORTRAIT OF THE PAINTER HIMSELF.

(Panel, 34 by 24½ inches.)



THIS portrait of Rubens by himself, is one of the greatest treasures of the royal collection, since apart from its great excellence as a painting it has belonged to the crown since the days of Rubens himself. Writing on Feb. 19, 1622 (old style), William Trumbull, who was agent for James I. at Brussels from 1605-1625, writes to Sir Dudley Carleton, and adds in a postscript to his letter, 'My Lord Danvers desyreing nowe to have his Creation of Bassano againe, because Rubens hath mended it very well, doth by a letter commande me to treate with him for his owne Pourtrait, to be placed in the Princes Gallery.' Rubens writes himself a little later, evidently very much gratified that the Prince of Wales should wish to have his portrait, which was duly delivered and still remains one of the chief ornaments of Windsor Castle.

In this portrait Rubens has painted himself with great care. He was now approaching middle age, and, as baldness had made ravages on his forehead, he wears, as in all his later portraits, a broad-brimmed black hat with jewelled band, and a rich black cloak over his shoulders to match. At the neck under the lace collar can be seen a heavy gold chain. On the top of the picture has been written, evidently by Rubens's own hand, 'Petrus Paulus Rubens se ipsa

manu expressit, A.D. MDXXIII Ætatis sua XLV.' The picture has suffered somewhat from later restoration.

The panel bears the brand of Charles I.'s collection on the back. It is described in Vander Doort's catalogue as 'Done by Sir Peter Paul Rubens. Item: The picture of Sir Peter Paul Rubens, in a black hat and cloke, and golden chain; being his own picture done by himself, so big as the life to the shoulders, in a black ebony frame given to the King by my Lord Danby, 2fx 2fo.' Henry, Lord Danvers, who gave the picture to Charles I., was created Earl of Danby at the King's accession.

The picture was disposed of under the Commonwealth as 'No. 1275. The Picture of Rubens done by himself sold to Mr. Bass and others in a dividend 19 Dec 1651 for £16.' It was recovered at the Restoration and appears in the catalogue of James II.'s pictures as 'Paul Rubens' picture done by himself in a hat.'

A fine engraving of this portrait was published by Paulus Pontius in 1630 under Rubens's direction. A repetition, almost identical, and painted by Rubens himself, is in the Uffizii Gallery at Florence. Another *replica* was sent by Rubens himself to his friend Nicholas Peiresc at Aix in France, and is preserved in a private collection there.



SIR PETER PAUL RUBENS.
PORTRAIT OF THE PAINTER HIMSELF.

THE UNIVERSITY OF CHICAGO
PRESS



SIR PETER PAUL RUBENS.

(1577-1640.)

PORTRAIT OF ISABELLA BRANT, FIRST WIFE OF THE PAINTER.

(Panel, 33½ by 23¾ inches.)



HIS charming portrait of Isabella Brant, first wife of Rubens, is a worthy companion to the portrait of Rubens by himself, although it has not been in the royal collection for so long a period.

Rubens was married on October 13, 1609, in the abbey church of St. Michael at Antwerp, to Isabella, daughter of Jan Brant, a rich official in the employment of the city, and Clara de Moy, his wife. The marriage was one of the happiest possible. Isabella bore him two sons, Albert and Nicolas, but died in 1626 to the great grief of her illustrious husband.

The portrait of Isabella Brant, here reproduced, was one cherished by Rubens himself, and was bequeathed by him to the two sons of his first marriage. It was preserved in Rubens' family, and early in the eighteenth century was in the possession of his descendant, Arnould Albert Joseph

Lundens, with whose heirs it remained until 1817, when with the famous 'Chapeau de Paille,' now in the National Gallery, and the 'Prairie de Laeken,' now at Buckingham Palace, it was sold by the family. The portrait of Isabella Brant was purchased by a Paris dealer, who sold it as the portrait of Helena Forman, the second wife of Rubens, to the Prince Regent on December 5, 1818.

A repetition of this portrait is in the Uffizzi Gallery at Florence. As in this version Isabella Brant holds a thin chain between the thumb and finger of her left hand, the portrait at Florence may be the earlier of the two, as the action of the fingers in the portrait at Windsor is somewhat meaningless. Sir Joshua Reynolds, when in Flanders, saw the portrait of Isabella Brant in the possession of the family, and noted its excellence.

On the back of the panel is a sketch by Rubens of 'The Continnence of Scipio.'



SIR PETER PAUL RUBENS.
PORTRAIT OF ISABELLA BRANT. FIRST WIFE OF THE PAINTER.



SIR PETER PAUL RUBENS.

(1577-1640.)

LANDSCAPE WITH PEASANTS GOING TO MARKET.

(Canvas, 57 by 88½ inches.)



HIS fine landscape-painting is sometimes known by the title of 'Summer,' since it hangs at Windsor Castle as a *pendant* to another landscape representing a farm scene in winter, also by Rubens. There is nothing, however, to indicate that the two pictures had any original connexion with each other.

The scene is laid in a wide, open, wooded valley, with a road winding through it towards the sun-lit horizon, down which a convoy of market carts and peasants with sheep and pigs are making their way. It is a splendid example of Rubens' great powers of treating landscape.

It would seem certain, that in accordance with his usual practice, the landscape

portion was painted first by one of Rubens' assistants, probably by Lucas Van Uden, and then entirely repainted by Rubens himself, who added the figures. The style of painting would indicate that it was finished between 1616 and 1620, and it is probably identical with the 'Large Piece, being a Landscape full of figures, horses, and carts,' which was among the pictures bought from Rubens by Michel Le Blon for George Villiers, Duke of Buckingham, whose collection was dispersed in 1649. This picture should be carefully distinguished from the landscape known as the 'Prairie de Laeken,' which was purchased by George IV. in 1821, and is now at Buckingham Palace.



SIR PETER PAUL RUBENS.
LANDSCAPE WITH PEASANTS GOING TO MARKET.



PETER PAUL RUBENS. (?)

(1577-1640.)

PORTRAIT GROUP OF SIR BALTHASAR GERBIER AND HIS FAMILY.

(*Canvas, 122 by 85 inches.*)



SIR BALTHASAR GERBIER was one of those curious individuals who combined the profession of artist, art-dealer, architect, etc., with that of political agency and intrigue.

Born of a French refugee family in Holland, Gerbier was resident from time to time in Holland, France and England, until he met with George Villiers, Duke of Buckingham, who found in him an instrument suitable to his hand. Buckingham took Gerbier with him to Spain, and introduced him to Charles I., then Prince of Wales. After Buckingham's assassination Gerbier entered the service of Charles I., and dabbled from time to time in picture dealing and political intrigue, especially in the complicated affairs of the Netherlands. In 1631 Gerbier was appointed His Majesty's Resident at Brussels, and at that Court became acquainted with Rubens and Van Dyck. With the former, Gerbier became on terms of close friendship, and he and Rubens were both concerned in the political intrigue to bring about peace between England and Spain. With Van Dyck

he was at first on terms of friendship, and Van Dyck drew his portrait, which was engraved, and painted the fine portrait of him now in the Royal Gallery at the Hague. Subsequently he quarrelled with Van Dyck, although he seems to have had some share in inducing the painter to come to England. Gerbier was a shifty person, guided by motives of self-interest and a desire to keep in the good graces of the King. The Civil War deprived Gerbier of his influence, and he retired to France, where he made many adventurous attempts to retrieve his fortunes by various modes of speculation. At the Restoration he returned to England, and for a short time re-appeared at Court. He was then in some repute as an architect, and was employed by the Earl of Craven to superintend the building of his large house at Hampstead Marshal in Berkshire, where he was taken ill and died.

His wife's name was Kip, and she was perhaps the daughter of Willem Kip, an engraver resident in London in the reign of James I. By her he was the father of eight children, three sons and five daughters.

The large group of Sir Balthasar Gerbier and his Family, here reproduced, did not form part of the collection of Charles I. It was purchased for Frederick, Prince of Wales, in Holland as the work of Van Dyck, and placed at Leicester House, where it was identified as the portrait of Gerbier and his family.

It then appeared that the painting was the work of two hands, the group of children on the right having been added by a different and inferior painter. It was also shown that the principal group of the mother and children was identical with a group generally accepted as the work of Rubens, which was purchased by Mr. Sampson Gideon, and passed by inheritance to its present owner, Mrs. Culling Hanbury, at Bedwell Park, Hertfordshire.

During the stay of Rubens in London, from December 7, 1630, to February 22, 1630-1, he was lodged in Gerbier's house. There would seem, therefore, to be every reason for accepting the portraits of this lady and her children as the likenesses of Madame Gerbier and her children.

It was not until 1638 that Gerbier was knighted by Charles I.

The composition at Windsor Castle consists, in its original state, excluding the group of three children added at a later date, of the same group of mother and four children, as in that at Bedwell, with the addition of the father, Gerbier, leaning on the back of the mother's chair, and two little girls on the step below the original group.

The Bedwell group shows a freedom of handling, and a brilliancy, which one would expect from a painting by Rubens. On the other hand, such eminent authorities as M. Max Rooses, of Antwerp, recognise the hand of Rubens in the main group of the painting at Windsor Castle.

This main group is painted on a piece of canvas measuring 4 feet 4½ inches high by 6 feet 3 inches wide. To this a long strip 14½ inches high was added along the bottom by the original artist himself. At a later date a large piece of canvas was added on the right, measuring 7 feet 1 inch in height and 3 feet 11 inches in width, strips being added at the same time above and below the original canvas to complete the whole as it now exists. The piece of canvas added continued the composition by completing the body of the little girl on the extreme right of the original painting, and adding the portraits of a boy and two other girls on the right of the completed composition.

Taking the original canvas of the Windsor painting, the composition is too unsatisfactory to encourage the belief that it is the actual work of Rubens himself. It is perhaps an expansion of the Bedwell group intended to contain the portrait of Gerbier himself and his two other children, who are introduced somewhat regardless of age and dates, perhaps in order to excite interest in them, for it is known from Gerbier's letters how much he tried to provide for their interests.



PETER PAUL RUBENS. (?)
PORTRAIT GROUP OF SIR BALTHASAR GERBIER AND HIS FAMILY.




HIERONYMUS JANSSENS.

(1624-1693.)

CHARLES II. AT A BALL AT THE HAGUE.

(Canvas, 54 by 83 inches.)

N the early months of the year 1660, thanks to the military skill of General Monck and to the legal subtlety of Edward Hyde, the ground was prepared for the restoration of monarchy in England, and the recognition of Charles II. as rightful King of England. Charles was at Breda in Holland, ready to accept the summons, and on May 9 was proclaimed King. He was at once invited by the States General to be their guest at the Hague.

In this town a number of his relatives gathered together to congratulate the restored King. His sister, Mary, the widowed Princess of Orange, was there, and so was his aunt, the exiled Queen of Bohemia, with her family. The Princess of Orange gave a ball in honour of her brother, and the scene is here depicted. Charles II., clad in black, with black hose and shoes with black bows and red heels, is dancing a *gavotte* or minuet with his sister, the Princess of Orange. On a bench behind are seated a group of three royal ladies, including Elizabeth, Queen of Bohemia, and possibly Amalia von Solms, widow of Frederick Henry, Prince of Orange. Before them stands the child Prince of Orange, afterwards William III. of England, and on their

right is seated James, Duke of York, afterwards James II. Another group is seated on a front bench behind Mary, Princess of Orange, among whom can be seen the King's youngest brother, Henry, Duke of Gloucester. In the gangway behind the King stands Edward Hyde, soon to be made Earl of Clarendon. Numerous other guests and spectators fill the room, and under the window on the left stand the musicians. Through a doorway in the background can be seen the banquet given to the King on this occasion. On May 23, Charles II. embarked at Scheveningen on board the 'Naseby,' and arrived the next day at Dover.

Hieronymus Janssens was a native of Antwerp and a pupil of Christoffel Jacob van der Lamén. He gained a special reputation for his paintings of dancing scenes, so much so that he earned the nickname of 'Janssens den Danser.' Many paintings of dancing or social gatherings were painted by him. In February, 1650 [O.S.], he married Catherine Van Dooren, who survived him at his death in the summer of 1693.

This painting was purchased by Lord Ravensworth, and was presented by him to George IV.



HIERONYMUS JANSSENS.
CHARLES II. AT A BALL AT THE HAGUE.



GERARD HONTHORST.

(1592-1660.)

PORTRAIT OF WILLIAM II., PRINCE OF ORANGE.

(Canvas, 86 by 50 inches, present dimensions.)



GERARD HONTHORST was born at Utrecht, and at first studied painting in Italy, where he came under the powerful influence of Michelangelo de Caravaggio. He became so noted for his paintings in which artificial light was introduced, that he obtained the nickname of *Gherardo dalle Notti*. On his return home he succeeded in obtaining the patronage of Elizabeth, Queen of Bohemia, daughter of James I., within whose train he went to Prague, and ever afterwards was attached to her cause, as painter to that Princess and her family. About 1627 he came to England, where he was patronised by Charles I., and for a time threatened to become a possible rival to Van Dyck. In 1637 he settled at the Hague, where he became Court Painter to the Princess of Orange. He died in his native town of Utrecht in 1656, in his 66th year.

The portrait reproduced here is that of the young Prince of Orange, son of Frederic Henry, Prince of Orange, and

Amalia von Solms, his wife, and grandson of William the Silent. In May, 1641, by arrangement between Charles I. and the Prince of Orange, the boy prince was married to Princess Mary, the Princess Royal, eldest charge of Charles I. and Henrietta Maria, then aged nine. A charming double portrait of the child-couple, painted by Van Dyck on this occasion, is in the Rijks Museum at Amsterdam, having formed part of the royal collection in England previous to its removal to Holland by William III., after whose death Queen Anne did her best to recover this picture from the States General, but without success. This early marriage of the children managed to turn out well, but the young prince, who was always delicate, died on November 6, 1650, eight days before the birth of his son, who was to become William III. of England.

William II. had in 1647 been elected stadtholder of Holland, and was seeking to establish himself in absolute authority at the time of his death.

This extremely attractive portrait of the young Prince of Orange must have been painted when he was about twelve years old. It may have been sent over with the companion portrait of his father, also by Honthorst, at the time when negotiations were commenced for his marriage with Princess Mary. The boy Prince stands at length in a light pink hunting dress, with a broad lace falling collar, and large buff riding boots. In his right hand he holds a stick, and on his head is a large black hat with pink and white feathers. In the wooded background can be seen a troop of soldiers. The picture was probably acquired by Charles I. after 1639, as it

does not appear in Vander Doort's catalogue. It was, however, among the pictures appraised by the Commonwealth as 'No. 616. The Prince of Orange at length by Honthorst. Sold to Mr. Latham 17 May 1650 for £10 0 0.' It is described in James II.'s catalogue, but was removed to Kensington Palace by William III., where it is catalogued in 1697 as 'No. 208. The King's father whole length.' It was subsequently removed to Windsor Castle, where it occupies, like the companion portrait of his father, Prince Frederick Henry, a place over one of the doors in the Audience Chamber of the State apartments.



GERARD HONTHORST.
PORTRAIT OF WILLIAM II., PRINCE OF ORANGE.



REMBRANDT HARMENSZ VAN RIJN.

(1608-1669.)

PORTRAIT OF HIS MOTHER.

(*Oaken panel, 24 by 18½ inches.*)



THE great painter, Rembrandt, was the son of a miller at Leyden, called Harmen Gerritsz, who was known by the surname Van Rijn owing to the situation of his home near the river Rhine. Rembrandt's mother was a baker's daughter, Neeltge Willemsdochter. After a short absence at Amsterdam, where he studied under Pieter Lastman, Rembrandt returned to his home at Leyden in 1627 and commenced his glorious career as a painter. A young man, as yet unknown to fame, he had naturally to seek his models among the persons most accessible to him, who were the members of his own family. His father appears many times in many guises, his brothers and his sister Lysbeth, were all in their time models for his brush, and his aged mother furnished him with some of the most direct and appealing monuments of his art.

The portraits of his mother were painted between the years 1627 and

1631, in which latter year Rembrandt removed to Amsterdam. The portrait reproduced here, was probably painted in 1629 or 1630, and shows the greenish-gray tones, in which Rembrandt took special delight at this early period of his career. The fur-lined robe and purple velvet hood embroidered with silver were probably properties of Rembrandt's studio, and not the habitual dress of the old woman, who, although in fairly affluent circumstances, is not likely to have been usually attired in such rich garments.

This picture has a special interest in that its presence in the Royal Collection of England dates back to the lifetime of Rembrandt himself. It was given to Charles I. by Robert Ker, first Earl of Ancram, for many years one of the personal attendants and special friends of the King. It appears in Vander Doort's catalogue of 1639, when the painter himself was at the height of his fame, in Holland, as 'No. 101. Done by Rembrant and given the King by Lord Ankrom. Item: Between the sixteenth

and last window, an old woman with a great scarf upon her head, with a peaked falling band; in a black frame 2 f o. 1 f 6.' It was then hanging in the long gallery at Whitehall. At the dispersal of the Royal Collection by the Commonwealth, it appears as 'An old woman's head by Rembrandt, sold to Mr. Bass and others in a dividend 19 Dec. 1651. £4.' It reappears in the catalogue of James II.'s

pictures as 'No 113. An old woman's picture in a veil by Rembrandt.' In spite of its undoubted likeness to Rembrandt's mother, and an ancient label to this effect on the back of the panel, this picture got to be regarded as a portrait of the famous Countess of Desmond at an advanced age, and as such has been copied and reproduced more than once.



REMBRANDT HARMENSZ VAN RIJN.
PORTRAIT OF HIS MOTHER



REMBRANDT HARMENSZ VAN RIJN.

(1608-1669.)

PORTRAIT OF A YOUNG MAN.

(Panel, 25½ by 20 inches.)



HIS portrait of a young man was painted by Rembrandt in 1631, probably just before leaving Leyden for Amsterdam, and displays that brilliancy of execution which led to the painter's recognition by the public and his summons to Amsterdam to paint the rich and fashionable citizens of that town. It is signed with the monogram R.H.T., used by Rembrandt at this date. The young man wears an oriental turban with an *aigrette*, and a dark velvet dress with an

embroidered collar and a heavy gold chain over the shoulders. This costume was probably part of the properties of Rembrandt's studio. This picture cannot be traced in the Royal Collection further back than the end of the eighteenth century, when it was the property of George III., and hung at Kensington. It was probably one of the pictures purchased on the Continent for the King by the royal librarian, Richard Dalton. It was subsequently removed to Windsor Castle, where it has since remained.



REMBRANDT HARMENSZ VAN RIJN.
PORTRAIT OF A YOUNG MAN.



PIETER DE HOOCH. (?)

(1630-1677(?).)

A GARDEN WITH A GROUP OF FIGURES.

(Canvas, 23 $\frac{1}{2}$ by 29 $\frac{1}{2}$ inches.)



THIS extremely attractive picture represents the garden of a *château*, the corner of which is seen on the right of the picture. The garden is laid out in the formal Dutch style, and in the centre of the *parterre* is the statue of the so-called 'Borghese' Fighting Gladiator. The garden is bounded in the background by a wood of low trees, and on the left of the picture by a high clipped yew hedge, under which, in the left-hand corner, is a group of four figures, apparently a lady of rank, smelling a rose, and attended by two other ladies, one of whom is embraced by a young man in rich costume who stands behind her. Two other figures are seen by the hedge in the background.

This picture was purchased by the Prince Regent in August, 1816, as 'A Painting by Peter de Hooge.

Landscape, a Garden. A Gladiator in the centre of it.' At first sight it would not suggest the work of Pieter de Hooch, whose skill in the cunning artifices of light and shade are so well illustrated in the admirable paintings by him at Buckingham Palace. An examination of the picture shows that it is the work of a first-rate painter, and one as skilled in the problems of light and shade as was Pieter de Hooch. As it is known that this painter did sometimes paint entirely in the open air, the original attribution of this picture may perhaps be maintained.

The picture was placed at Carlton House, and in 1823 was removed to the King's Lodge in Windsor Park, whence it was subsequently transferred to Windsor Castle, where it now hangs in the private apartments of Her Majesty Queen Alexandra.



PIETER DE HOOCH. (?)
A GARDEN WITH A GROUP OF FIGURES.



JAN VERMEER.

(1632-1675.)

A YOUNG WOMAN PLAYING ON A HARPSICHORD.

(Canvas, 29 by 25½ inches.)



AN, or Johannes, Vermeer was a native of Delft, where he was born and died and appears to have spent the whole of his life. He was a pupil of Carel Fabritius, who in his turn had been a pupil of Rembrandt. From this source Vermeer obtained his initiative into the diffusion of light in painting, but whereas Rembrandt concentrated his light in masses, producing intense effects of chiaroscuro, Vermeer delighted in the diffusion of bright sunny light throughout his pictures, whether they were painted indoors or in the open air. In this he was the compeer of his contemporary, Pieter de Hooch, but his effects of light are more general and less subtle and complicated than those of that painter.

Vermeer was little known and estimated until about sixty years ago, but in more recent days his paintings have been eagerly sought for and studied, and have had an important influence on the works of modern painters.

The picture in the Royal Collection is, like most of Vermeer's compositions, extremely simple in composition. Within a Dutch house a young woman is standing at a harpsichord or spinet, with her back to the spectator. A man, possibly a music master, stands by her

side. The lid of the harpsichord is open, and is inscribed: *MVSICA LETITIAE COMES MEDICINA DOLORIS*. The room, which has a chequered marble floor, is scantily furnished, with a few simple accessories, the white wall and the marble floor helping to reflect and aid in the diffusion of the sunlight, which pours in through the windows on the left. Above the harpsichord is a mirror in which the player's face is reflected.

The picture appears to have been one of those purchased on the Continent for George III. in the early years of his reign by Richard Dalton, the King's librarian and general adviser as to works of art. It is described at that date as by Frans van Mieris, 'A woman playing on a spinnet in presence of a man seems to be her father.' In Legge's catalogue of the pictures at Windsor Castle early in the nineteenth century, it is described as 'A Girl playing on a Virginal. Meyres.' It had been moved from Kew Palace to Windsor Castle, where it still remains. The proper ascription to Jan Vermeer has been easily established, although he was so little known at one time, that the name of Eglen van der Neer had been substituted in error, and even adopted by Dr. Waagen.



JAN VERMEER.
A YOUNG WOMAN PLAYING ON A HARPSICHORD.



ADRIAEN VAN DE VELDE.

(1639-1672.)

A LANDSCAPE WITH HORSES AND CATTLE.

(Canvas, 24 $\frac{7}{8}$ by 28 $\frac{3}{8}$ inches.)



AN account of Adriaen Van de Velde has been given in the first volume of this work, with some notice of the priceless paintings by him in the collection formed by George IV. at Buckingham Palace. One fine example of his painting is at Windsor Castle and is here reproduced. It represents a landscape with a clump of big trees on

the left, under which are a white and a brown horse. In the middle distance are herdsmen, cattle and sheep. This picture is signed *A. V. Velde f. 1657.*

This admirable picture was one of those purchased in the Netherlands, apparently by Richard Dalton, the King's librarian, for George III. It hung at Kew Palace until its removal to Windsor Castle.



ADRIAEN VAN DE VELDE.
A LANDSCAPE WITH HORSES AND CATTLE.



PHILIPS WOUWERMAN.

(1620-1688.)

THE FARRIER'S BOOTH.

(Copper, 15 $\frac{3}{4}$ by 16 $\frac{1}{2}$ inches.)



AN account of Philips Wouwerman and his works will be found in the first volume of this work, and some allusion to the many fine paintings by him in the collection formed by George IV. at Buckingham Palace. There are three good examples of Wouwerman's painting at Windsor Castle, one of which is reproduced here. They were all among the pictures purchased on the

Continent for George III. early in his reign, probably by Richard Dalton, the King's librarian. They hung originally at Kew Palace, until they were removed to Windsor Castle.

The subject is a familiar one with Wouwerman, a halt of soldiers at a farrier's booth in an encampment, with the customary incidents. Some children on stilts are seen on the left.



PHILIPS WOUWERMAN.
THE FARRIER'S BOOTH.



NICOLAES BERCHEM.

(1622-1683.)

A LANDSCAPE WITH CATTLE.

(*Canvas, 33 by 44½ inches.*)



AN account of Nicolaes Berchem will be found in the first volume of this work. There are two important examples of his paintings at Windsor Castle, which were among the pictures purchased in Italy for George III., probably by Richard Dalton, the King's librarian. They hung first at Kew Palace, until the painting reproduced

here was removed to Windsor Castle by George IV.

The landscape here reproduced is interesting as being less conventional than most of Berchem's landscapes, and perhaps taken from Nature. The broad mountainous valley has a truer open-air effect, than those which were reproduced in such rapid repetition from his studio. The picture is signed by the painter.



NICOLAES BERCHEM.
A LANDSCAPE WITH CATTLE.




TIZIANO VECELLI (TITIAN).

(ASCRIBED TO.)

THE VIRGIN AND CHILD, WITH A DONOR AND ST. LUKE.

(*Canvas, 48½ by 68 inches.*)

 ON the right of the picture is seated the Virgin attired in blue and crimson with a green curtain behind her. On her knees she is holding the Infant Christ, who leans across to greet a man in black, evidently the donor of the picture, who kneels in admiration before the Virgin and Child. Behind the kneeling man stands St. Luke, as patron saint, holding a big book, with an ox by him. This picture is very thinly and sketchily painted on a very rough piece of sacking.

It was one of the pictures acquired by Charles I., and appears in the catalogue of his collection, as in their privy lodging-room, also called the square table-room, 'No 8, Done by Titian, being the six pieces of Frosley. Item: A large piece of our Lady and Christ, where St. Luke is preferring to Christ a Genoa Gentleman, done by Titian, being the sixth piece of Titian's, which is one of the number of the twenty-three Italian collected pieces which the King bought, being four intire figures, so big as the life, in an all over gilded frame. 4 f. 2. 5 f. 7.' A small copy in monochrome, slightly tinted, by Peter Oliver, is also in the royal collection at Windsor Castle. In the catalogue of James II.'s pictures it

reappears as 'No. 432. A large Madonna with St. Luke done by Titian.' In spite of the ancient repute of this picture as a work by Titian, it is doubtful if it can be accepted as such. Although the composition, especially the Virgin and Child, is thoroughly Titianesque, and the colour is, or rather has been, good, the handling is too weak and uncertain to be that of Titian himself. This picture has in recent years been attributed to Tintoretto, but it approaches more nearly in every way to the style of Titian.

Frosley, or Frisley, from whom it was purchased by Charles I., appears to have been miniature-painter to the Emperor Rudolph II. of Austria. As Abraham Vander Doort, the keeper of the King's cabinet and compiler of the catalogue of the King's pictures, had himself been in the service of Rudolph II., it must be conjectured that the purchase of these pictures was effected through him. The great collection formed by Rudolph II. at Prague was looted by three victorious invaders in succession. The second pillage, that by the Saxon army, took place about the time when this picture must have been acquired. The pictures disposed of by Frosley were, perhaps, part of the wreckage of Rudolph II.'s collection.



TIZIANO VECELLI (TITIAN).
(ASCRIBED TO.)

THE VIRGIN AND CHILD. WITH A DONOR AND ST. LUKE.



BERNARDINO LICINIO

(DA PORDENONE)

(Worked 1524-1541.)

PORTRAIT OF ANDREA PALLADIO.

Canvas, 39½ by 32½ inches.)



ACCORDING to the inscription on this portrait, which appears to be quite genuine, it represents the famous architect, Andrea Palladio, at the age of 23, in 1541. As stated in the life of Palladio, compiled by Paolo Gualdo, whose father had been a personal friend of the architect, Palladio would have been about 33 in 1541, but the inscription on the portrait is probably correct. Palladio is shown as a young man in a crimson robe and black fur-lined cloak, holding a pair of compasses and an architect's square. It was in 1541 that he first went to Rome in the company of his patron, Gian Giorgio Trissino, for whom this portrait may have been painted, and all his work at this time reveals the youthful and industrious student. It was therefore painted only on the threshold of Palladio's glorious career as an architect.

This portrait came into the possession of Consul Joseph Smith at Venice, and was seen in his house by Tommaso

Temanza, who published a life of Palladio in 1772. It was among the pictures purchased after Consul Smith's death for George III., since when it has formed part of the royal collection at Kew Palace, and finally at Windsor Castle. Bernardino Licinio, the painter of this portrait, was a native of Pordenone in Friuli, and a relative and also pupil of the painter Giovanni Antonio Sacchi da Pordenone, with whom he is sometimes confused, since they were both known by the name of Pordenone. Through his master probably Licinio was inspired with something of the spirit of Giorgione, both in rich colour and in a somewhat effeminate sensuousness in rendering his portrait-types. Hence his portraits have more than once been ascribed to the hand of Giorgione himself. His paintings, although possessed of much beauty in themselves, are lifeless and uninspired, when compared with those of the greater forerunners, whom he sought to imitate.



BERNARDINO LICINIO (DA PORDENONE).
PORTRAIT OF ANDREA PALLADIO.



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FRANCESCO MAZZUOLA

(PARMIGIANO).

(1504-1540.)

PORTRAIT OF A YOUNG MAN.

(Deal panel, 32½ by 38½ inches.)



HE career of Francesco Mazzuola is one which has met with many parallels in the history of art. Born at Parma, in 1504, he set himself to study the works of the great Antonio Allegri da Cortona. His precocious cleverness brought him into great favour with art-patrons, and 'Il Parmigiano' or 'Parmigianino' became one of the spoilt children of art. He did not succeed, however, in doing more than extract from the style of Correggio that sensuous sweetness which in the hands of a less virile artist quickly degenerated into affectation and mannerism. Later in life Parmigiano modified this by a close study of Raphael, but he had not time during his short life to shake off those mannerisms which obscured his really great talents as a painter. These talents are better shown in the portraits painted by Parmigiano, which rank high in the history of portraiture. The portrait of a

young man reproduced here is a good and attractive example of his art in this direction. The youth, who appears to be about sixteen years of age, stands leaning on a table, clad in a dark olive-green dress, with a dark cloak over his left shoulder. The scheme of colour is of the simplest, and yet quite harmonious. In the background an effect is seen of two open doors, a special feature with Parmigiano in some of his portraits. This portrait first appears in the catalogue of James II.'s pictures in 1688, where it is described as 'No. 482. A young man in black, one hand upon his sword, by Parmigiano.' At a later date the title was attached to it of 'An Officer of the Pope's Guard,' which is difficult to explain, as the youth seems too young to hold such a position. It is evident that he is a youth of birth and distinction, and possibly a member of one of the great Papal families.



FRANCESCO MAZZUOLA (PARMIGIANO).
PORTRAIT OF A YOUNG MAN.



FRANCESCO DI CRISTOFORO BIGI

(FRANCIA BIGIO).

(1482-1525.)

PORTRAIT OF THE GARDENER OF PIER FRANCESCO DE' MEDICIS AT FLORENCE.

(Panel, 25 $\frac{3}{4}$ by 19 $\frac{1}{4}$ inches.)



FRANCESCO DI CRISTOFORO BIGI, commonly known as Francia Bigio, was a native of Florence, and a pupil of Mariotto Albertinelli. He was a friend of the famous painter Andrea d'Agnolo, better known as Andrea del Sarto, who was five years his junior, and the two painters worked in conjunction with each other, such important commissions as the frescoes in the cloister of the Scalzo at Florence being entrusted to the two friends as partners in the same business.

Owing perhaps to Francia Bigio never having left Florence, his fame was overshadowed by that of his contemporaries, Raffaello Santi and Andrea del Sarto. In both cases paintings by Francia Bigio have been attributed to the better-known painter, and admired as such.

An instance of this is the interesting portrait reproduced here, which has been attributed to Andrea del Sarto, since the days of Charles I., in spite of the presence of Francia Bigio's recognised monogram in a very conspicuous position.

The picture, which bears the mark of Charles I.'s collection on the back of the panel, is described by Vander Doort in the catalogue, as 'Done by Andrea del Sarto. Item: the picture of one in a shaven beard, in a plain grey habit, having a pen in his right hand wherewith he is writing in a book, in his left hand an ink-horn, and over his right hangs a bunch of 3 keys, supposed to be som harborest of the family of the house of Medicis, because the arms with the 6 pills being painted by, upon a board, less than the life, half a figure, in a wooden frame. 2 ft. by 1/7.' In the catalogue of James II.'s pictures

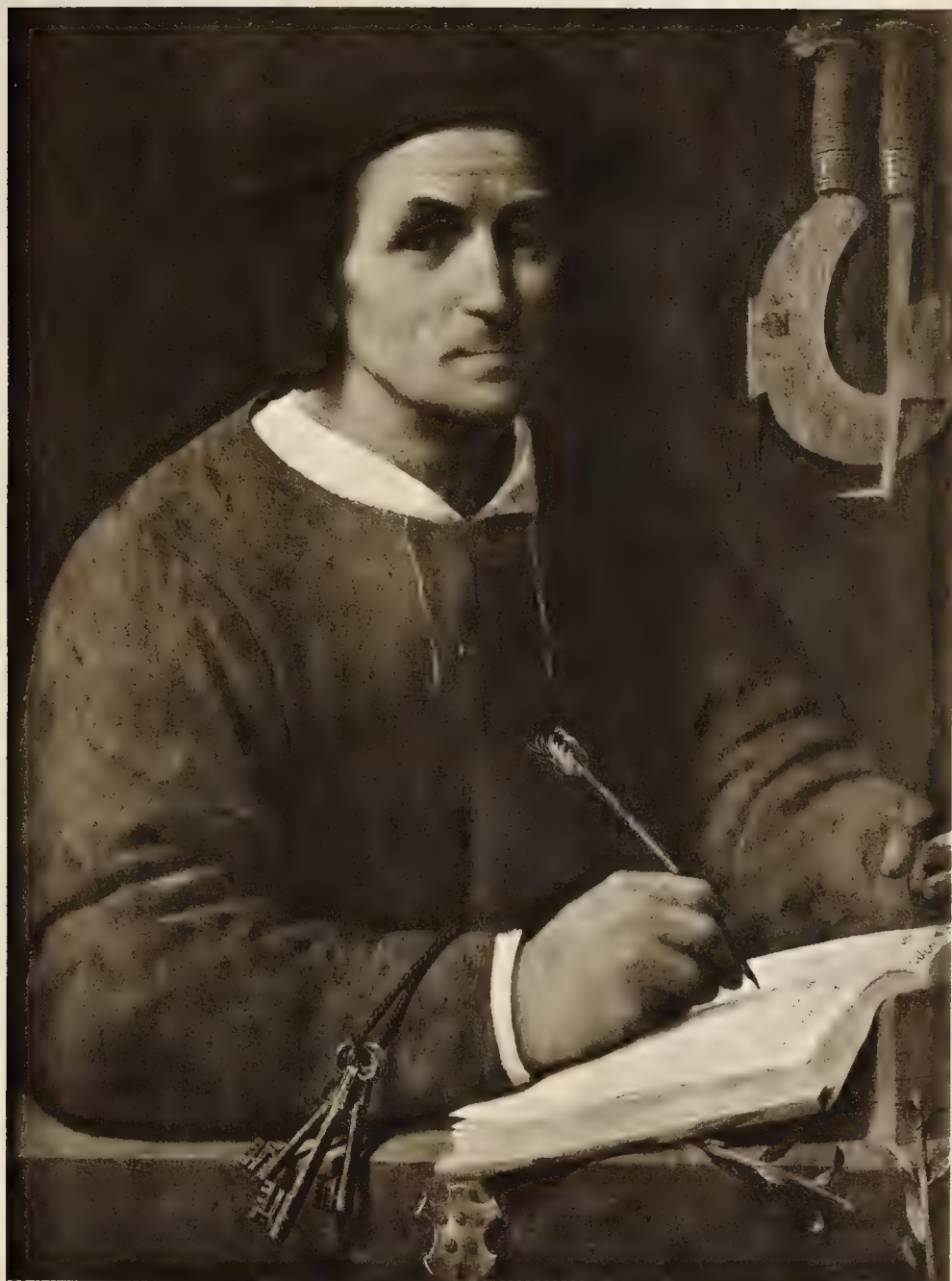
it reappears as 'No. 496. The picture of a gardiner to the waist writing with keys on his arm, by Holbein.' The picture was placed subsequently at Kensington Palace, until its removal to Windsor Castle.

This picture is mentioned by Vasari in his *Life of Francia Bigio*, as follows: 'Fece anco il Francia molti e bellissimi ritratti di naturale, uno particolarmente a Matteo Sofferroni suo amicissimo, ed

un altro a un lavoratore e fattore di Pier Francesco de' Medici al palazzo di S. Girolamo da Fiesole, che par vivo e molti altri.' Pier Francesco de' Medicis, whose steward or factor is here represented, was of the junior branch of the Medici family, and father of Lorenzino de' Medicis, the murderer of his cousin, Alessandro de' Medicis, by which deed the elder branch of the family was extinguished.



FRANCESCO DI CRISTOFORO BIGI (FRANCIA BIGIO).
PORTRAIT OF THE GARDENER OF PIER FRANCESCO DE' MEDICIS AT FLORENCE



ANTONIO CANALE.

(1697-1768.)

VIEW OF THE ISLAND OF S. MICHELE AT MURANO, NEAR VENICE.

(Canvas, 49 by 52 inches.)



ANTONIO CANAL, or Canale, was born at Venice on October 18, 1697, and was the son of Bernardo Canal, a painter of scenes for the theatre, on which branch of art the son was at first occupied. He studied painting also under Luca Carlevariis, four of whose paintings are in the Royal Collection, and while still young, went to Rome, where he devoted his time to the study of the architecture there, both ancient and modern. On his return to Venice he settled down to paint the innumerable beauties of his native town and the surrounding lagoons, and continued to practise as a successful painter or etcher until his death at Venice on April 20, 1768.

Canale's paintings reveal his early training as a scenic artist, and as a careful student of perspective. By continual repetition of the same or similar subjects his style became somewhat mechanical, but great injustice has been done to Canale's memory through the countless number of copies, imitations

and travesties of Canale's Venetian paintings, which were imposed upon foreigners in Venice at a period when it was the fashion to bring home such paintings as reminiscences of foreign travel and the grand tour.

This view of the island of S. Michele, with Murano in the distance, is taken from the Fondamente Nuove, near the Sacco della Misericordia at Venice. It is taken in cool grey evening light, and the atmospheric effects of sky and water present a very pleasing effect. It appears to have belonged to the Royal Collection, perhaps independently of those purchased from Consul Smith at Venice.

It is necessary to say something about the *soubriquet* Canaletto, sometimes erroneously written Canaletti, by which the painter, Antonio Canale, is usually known in England. 'Tonino' was the usual nickname for Canale in Venice, but he was also called 'Canaletto' to distinguish him from his father. He had a nephew, Bernardo Belotto, who was his pupil at Venice and Rome, and who painted in the same manner as his uncle, and with

a special vigour of his own. The diminutive, Canaletto, was at first only applied to Antonio Canale, but, when Belotto left his uncle's studio, and settled for himself at Dresden, Vienna, and elsewhere north of the Alps, he also assumed the name Canaletto, which seems to have been attached by the indiscriminating traveller to both painters alike.

Canale's long residence in Venice was interrupted by a visit to England in 1746, encouraged no doubt by the advice of his numerous English customers, and as it would appear, that of his fellow-countryman Giacomo Amiconi, who was

then resident in England. He stayed in England about two years, or possibly paid two separate visits during this period. He painted several pictures for noble patrons, including a number of views on the Thames, two of which are now in Windsor Castle. His work in England was not so successful as at Venice, the atmospheric effects being so very different. Topographically, Canale's English views are of great interest, but they do not shew any special distinction as compared with the work of English or Dutch artists of that period.



ANTONIO CANALE.

VIEW OF THE ISLAND OF S. MICHELE AT MURANO, NEAR VENICE.



ANTONIO CANALE

(CANALETTO).

(1697-1768.)

ASCENSION DAY AT VENICE.

(Canvas, 30½ by 49½ inches.)



THE most solemn function at Venice in the days of her prosperity took place on Ascension Day, when the Doge went forth in the State Barge, the famous *Bucentaur*, to wed the Adriatic. The life of Venice and its people has always been, and is still bound up with the sea, and this marriage rite was performed, as a modern writer has it, 'as their great and peculiar ceremony, the signature of their nationality, the token of their indissoluble union and undying love.'

On the morning of Ascension Day in each year the Doge issued from his palace, followed in procession by the officers of state, the procurators, the councillors, senators, and great patrician representatives, with the envoys accredited by the great States of Europe, and passed in solemn silence down the piazzetta to the quay on the great lagoon. There lay the *Bucentaur*, draped in scarlet and bright trappings, with a great throne under a canopy on its stern, over which floated the silk banner of St. Mark. As the Doge took his seat on the throne, the *Bucentaur* was rowed slowly across the lagoon, followed by a stream of barges

and gondolas, for all Venice would be present on so solemn an occasion. On the way the *Bucentaur* would be joined by another great barge containing the Patriarch and his attendant ministers. On reaching the open sea of the Adriatic, the *Bucentaur* halted and turned about, until the Doge could rise from his throne and drop a ring over the stern into the sea, saying, *Desponsamus te, Mare*, words caught up by the crowd around. The nuptial ceremony was thus completed between Venice and the Adriatic, an union which for many years proved of paramount importance in the history of Europe.

This painting, which is one of Canaletto's liveliest and most animated compositions, is one of a pair, formerly in the collection of Consul Smith at Venice. They were etched by Canaletto himself, and purchased direct from the painter by Smith, and were purchased with the rest of his collection for George III. This picture and many others by the same painter were for many years at Kew Palace, until they were removed to Windsor Castle, where they still hang.



ANTONIO CANALE (CANALETTO).
ASCENSION DAY AT VENICE.



ANTONIO CANALE.

(1679-1768.)

VIEW ON THE PIAZZETTA OF ST. MARK, WITH THE CHURCH OF STA. MARIA DELLA SALUTE, AT VENICE.

(*Canvas, 67 $\frac{1}{2}$ by 53 $\frac{3}{8}$ inches.*)



HIS is one of the sixty or more views of Venice, acquired by Consul Smith from the painter himself, and purchased after Smith's death by George III.

Consul Smith's collection also contained many paintings by Canale, which can only be described as fantasias. These consist of some well-known building, or portion of a building, taken and set in surroundings of a picturesque nature, but which are purely imaginary. Such paintings were of a finely decorative nature, and suited to the style of architecture then in vogue. Similar

compositions by Visentini, Zuccarelli, Ricci, and others also formed part of Consul Smith's collection and are now at Windsor Castle.

The figures in Canale's paintings are sometimes painted by Tiepolo, as in some of the pictures at Windsor Castle, and other friends of his.

Thirty-eight views of Venice, purchased by Consul Smith, were etched for Smith by Antonio Visentini in 1742. Four more large views were also etched by Visentini at Smith's expense, and another set of thirty views, etched by Canale himself, was dedicated to Smith.



ANTONIO CANALE.
VIEW ON THE PIAZZETTA OF ST. MARK, WITH THE CHURCH OF STA
MARIA DELLA SALUTE, AT VENICE.



MARIE LOUISE ELISABETH VIGÉE

(MADAME LE BRUN).

(1755-1842.)

PORTRAIT OF M. CHARLES ALEXANDRE DE CALONNE.

(*Canvas, 61 by 51½ inches.*)



MARIE LOUISE ELISABETH VIGÉE was one of the few female artists who in any country attained to the front rank of her profession. She was born in Paris, and showed her artistic powers quite early in life. She married Jean Baptiste Pierre Le Brun, a picture collector and dealer, and was thus able to study the works of the best masters. On her return to Paris she became the fashion as a portrait painter, but her fame rests to a great extent on the patronage extended to her by the Queen, Marie Antoinette, and the numerous portraits which she was able to paint of the Queen before the royal family was engulfed in the horrors of the French Revolution. In this way Madame Le Brun has to some extent left her mark upon history.

Among her sitters and her intimate

friends was that brilliant and dangerous courtier and statesman, Charles Alexandre de Calonne. Gossip did not scruple to couple their names in a scandalous connection, but there was not the slightest foundation for the charge. Calonne was known to be frivolous and unscrupulous, though clever and audacious. Perhaps Louis XVI. made no greater mistake than when in 1783 he appointed Calonne to be Controller-General of Finance. The state of the royal exchequer was almost desperate, and it needed a man with the daring of Calonne to assume the responsibilities attached to the post. Probably no financier could have succeeded in retrieving the situation, and Calonne certainly did his best to save the King from bankruptcy. But the loans and taxation necessary for this purpose were constantly increasing. Calonne got more and more.

reckless. He never enjoyed the confidence of the people, who clamoured for the recall of Necker, the Swiss financier. When Calonne fell from power in 1787 he had done more to promote the ensuing revolution than any other statesman, and his subsequent attempts to justify himself only shifted the blame and responsibility for the financial troubles on to the unfortunate King. Fortunately for himself, Calonne escaped to England before the fury of the revolution began, or he would certainly have been one of its first victims.

This portrait was painted by Madame Le Brun in 1784, and exhibited at the Salon in 1785, when Calonne was at the height of his career. It created much interest when exhibited, and Mdle. Sophie Arnould, the celebrated singer, said of it jestingly that 'Madame Le Brun lui a coupé les jambes, afin qu'il reste en place.' It was brought by Calonne to England, and passed into the possession of the Prince Regent at Carlton House. It was subsequently removed to Windsor Castle, where it now hangs in the Corridor.



MARIE LOUISE ELISABETH VICÉE (MADAME LE BRUN).
PORTRAIT OF M CHARLES ALEXANDRE DE CALONNE




JEAN BAPTISTE ÉDOUARD DETAILLE.

(Born 1848.)

H.R.H. ALBERT EDWARD, PRINCE OF WALES,
AND H.R.H. ARTHUR, DUKE OF CON-
NAUGHT, REVIEWING TROOPS AT
ALDERSHOT.

(Canvas, 153 by 142 inches.)

 JEAN BAPTISTE ÉDOUARD DETAILLE is perhaps the most successful of modern military painters. He was a pupil of Meissonier, and in his drawings and minute studies of costume and uniforms, has shown himself to be a worthy pupil of his master. He gained much repute for his paintings of scenes from the Franco-German War of 1870-71. He has also prepared the illustrations to a complete account of the French Army.

The great painting of the Prince of

Wales and the Duke of Connaught at Aldershot shows Their Royal Highnesses on horseback engaged in conversation. In the background on the spectator's left can be seen Major-General Arthur Ellis and other members of the suite. On the other side are seen the troops marching past on the plain.

This painting was commissioned by H.R.H. the Prince of Wales (now King Edward VII.), and offered as a present to Her Majesty Queen Victoria, on the occasion of the Diamond Jubilee in 1897.



JEAN BAPTISTE ÉDOUARD DETAILLE.
H.R.H. ALBERT EDWARD, PRINCE OF WALES, AND H.R.H. ARTHUR, DUKE OF
CONNAUGHT, REVIEWING TROOPS AT ALDERSHOT.



JEAN JOSEPH BENJAMIN- CONSTANT.

(1845-1902.)

PORTRAIT OF HER MAJESTY, QUEEN VICTORIA.

(Canvas, 127 by 77½ inches.)



HIS painting should hardly, perhaps, be described as a portrait of her late revered Majesty, Queen Victoria. It is rather an allegorical dream of the great Queen, the great 'White Mother,' and Empress of India, seated in her Throne of State, illumined by the sun-rays of prosperity, embodying in her gracious and dignified old age the cares and responsibilities of a great worldwide empire, the love and trust of a great nation, and the consciousness of a great task well and nobly performed.

The commission was given to the French painter, M. Benjamin-Constant, by the proprietors of 'The Illustrated London News,' from whom it was pur-

chased by His Majesty King Edward VII., after his accession, and placed in the State Dining Room at Windsor Castle.

Circumstances did not permit of the painter having access to Her Majesty in the way of a regular sitter. It is the more credit to him, that he, as a foreigner, should have been able to interpret in his painting so much of the loyal feelings of the British race. The picture was exhibited at the Salon in Paris, and at the Royal Academy, and again at the International Exhibition at Paris in 1900, where it attracted universal attention. The painting may not be in every way above criticism, but it will always remain as a great memorial of a great Queen.



JEAN JOSEPH BENJAMIN-CONSTANT.
PORTRAIT OF HER MAJESTY, QUEEN VICTORIA.





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